

ARTS AND ACTIVITIES

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The new exotic oil-art crayons have come to wide use since their introduction from the Orient, perhaps because they combine the advantages of pastels and oil paints and lack their disadvantages. One importer has set up a special offer for *Arts and Activities* readers that gives you a chance to try the new medium at very low cost. For more information write No. 101 on your Inquiry Card.

For strangers to the classroom, the Marsh Felt-point Pen and Marsh 99 Felt Tip Marker have recently attained a new versatility with the introduction of a white pigment ink. It gives good contrast on dark surfaces, dries fairly fast, is durable, fade-resistant and weatherproof. Other opaque colors available for these handy markers are red, yellow and silver, and these inks will mark any surface: steel, iron, sheet metal, glass, tile, ceramic, photos or negatives, rubber and plastics. To learn more about the markers and inks and their many uses, write No. 102 on your Inquiry Card.

Aerosol spray cans have been a big factor in helping the amateur painter or craftsman obtain a professional job with a minimum of muss and fuss. CRAFTINT now makes gold and silver sprays that provide a fast easy method of enameling surfaces. CRAFTINT by the way won the 1959 award of the Chemical Specialties Mfg. Association for the most attractively designed aerosol package (see cut) in the class of Paints, Enamels and Other Protective Coatings. For more information about CRAFTINT aerosol products, write No. 103 on your Inquiry Card.

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Chock-full of exciting new uses for the famous Sta-Flo-Prang Color Mixing Method, the booklet describes a world of adventure in color, crafts and free expression for all ages. Teachers, craftsmen and parents have long reveled in the amazing versatility of this make-it-yourself medium. It is easy to prepare and the cost is nominal, considering its remarkable adaptability and easy, clean-up features.

Prang Powder Tempera Colors are the popular school colors widely known for their brilliance, working qualities and non-toxicity, and Staley Sta-Flo Liquid Starch is a household word throughout the country. The way to combine the starch and tempera colors and how to use the medium are covered in the new booklet that you may have free by writing No. 104 on your Inquiry Card.

Hi-Fi Fluorescents are the latest addition to the Alphacolor family of art materials.



These are chalk pastels in flaming fluorescent colors. They may be used with or without black light and are especially suitable for sketching, posters and stage effects. For descriptive literature write No. 105 on your Inquiry Card.

A set of 11 sheets, each one outlining a different project in enameling, mosaics, aluminum etching and other crafts, along with an instruction folder on "How to Enamel Silver Plated Steel" have recently been made available from a company that dedicates itself to making the teacher's work easier. For example, each project sheet gives directions and list of materials needed for a certain number of students, usually 12. If a teacher wishes to pursue this project in her classroom, she need only order the craft by project number and she receives the correct amount of material for a unit of 12 students. (Two orders of the project would accommodate 24 students, etc.) She may also order by fractions of units so that she never overbuys. To get in touch with this service (which will be augmented by more project sheets during the year) and for a free catalog, write No. 106 on your Inquiry Card.

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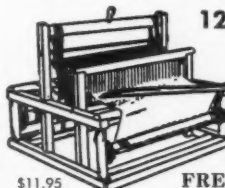
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the new glass enamels for fusing on glass articles such as ashtrays, tumblers, vases, etc.? You may have a free catalog of such unusual enameling supplies by writing No. 111 on your Inquiry Card.

Traveling workshops in ceramics and metal enameling under the auspices of AMACO



are under way again. Throughout the school year, Mr. Justin Brady (B. S., Indiana University, M. F. A., Alfred University) conducts these workshops and 1960-61 marks their third year. Last year 97 workshops were held in 23 states and in addition, Mr. Brady appeared on television several times at the invitation of school officials. During the vacation months, he instructs in the AMACO summer workshops in Indianapolis. A choice of several demonstration-participation workshop plans are offered depending on the time available. A school may host such a workshop at no charge, but certain responsibilities must be undertaken by the school. For information write No 107 on your Inquiry Card.

Washable crayons are so firmly established as a school art supply that we don't hear



much about them any more. An art supply manufacturer has recently brought out an improved line of non-toxic wash-off crayons and is introducing them in a gift package that includes 32 colors and a crayon sharpener. For information about the gift package and other products, write No. 108 on your Inquiry Card.

The first paper trimmer that needs no adjustment and makes cutting quicker, easier and uniformly accurate, has been developed by Milton Bradley Company, 100-year-old specialists in games and school supplies. This is the first major improvement in 50 years in this standard equipment for offices, schools, photographers and hobbyists.

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Milton Bradley built the first mechanical cutter in 1881 (continued on page 42)

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ARTS AND ACTIVITIES

THE TEACHER'S ARTS AND CRAFTS GUIDE

Vol. 48, No. 1

SEPTEMBER, 1960

ARTICLES

- New Conquests in Space.....Dale Gleeson
and Eugene Pool 6
- A Tribute: Viktor Lowenfeld..... 10
- Shave and Shine.....Constantine Aiello 11
- Let's Go Back to the Wall.....Mary Ravenel Burgess 16
- The Need to Appreciate.....Lois Marie Fink 20
- Take Time By the Pony Tail.....Mary Graham Knapp 21
- The Pick of the Paper-Backs.....Ray Moorhead 25
- Headin' for the First Roundup.....Christine Bown 28

SPECIAL ANNOUNCEMENT

- Arts and Activities Sponsors 4th Biennial Exhibition of American Child Art 26

DEPARTMENTS

- Shop Talk 3
- Art Appreciation Series—Stuart Davis..... 14
- The Young Artist—Kathie Lake..... 32
- Professionally SpeakingAlex L. Pickens 34
- Books of Interest and Audio-Visual Guide.....Ivan E. Johnson 36
- Fall 1960 Directory of Art and Craft Suppliers..... 44
- Tenth Semi-Annual Classified Buyer's Guide..... 46

Cover Design: Detail from toothpick and reed construction
by Mary Teehan, Grade 7, Washington Junior High School, Port Huron, Michigan

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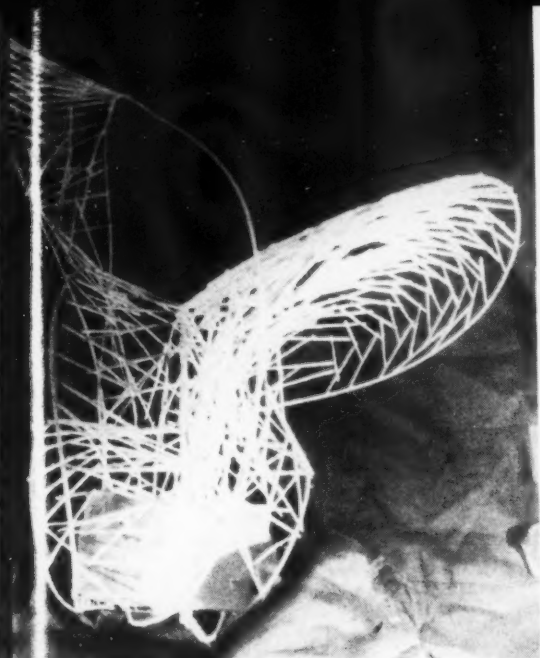
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Taken singly, unbending toothpicks and cooperative reed bring about prodigious quantity and quality of work—but introduction of notion that they be combined moves students into realm of high adventure.

NEW CONQUESTS IN SPACE

We like the curvi-lineal rhythm and motion in reed, but also favor geometrical structural quality of toothpick constructions. Why not use the two together?





By **DALE GLEASON**
Art Instructor
Washington Junior High School

and **EUGENE E. POOL**
Art Instructor
Jefferson Junior High School
Port Huron, Michigan

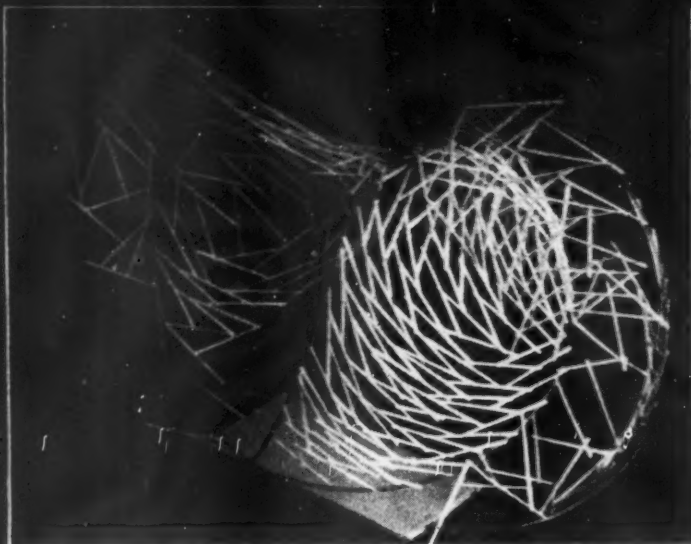
Articles on toothpick sculpture in *Arts and Activities* ("Stick Figures Get a New Dimension", January, 1956; "Lowly Toothpick Gains Stature", March, 1958) led to the enthusiastic implementation of the toothpick as an art medium in a Port Huron, Michigan, junior high school.

Following the basic outline for toothpick sculpture as presented in the articles, students and teacher alike were amazed and delighted by the host of creative possibilities. The range and direction in this area of three-dimensional activity seem limitless. Each child may use his inventive and imaginative abilities to the fullest extent.

While other non-art faculty associates at first decried our approach as "way out", these same persons later were



Students select corrugated cardboard strong enough to anchor their constructions, then punch ends of reed into base, cementing joints. Reeds form lineal-curving definitions of space for toothpicks to bridge.



If toothpicks change direction within planes, new contours are created, thus suggesting new possibilities to student.



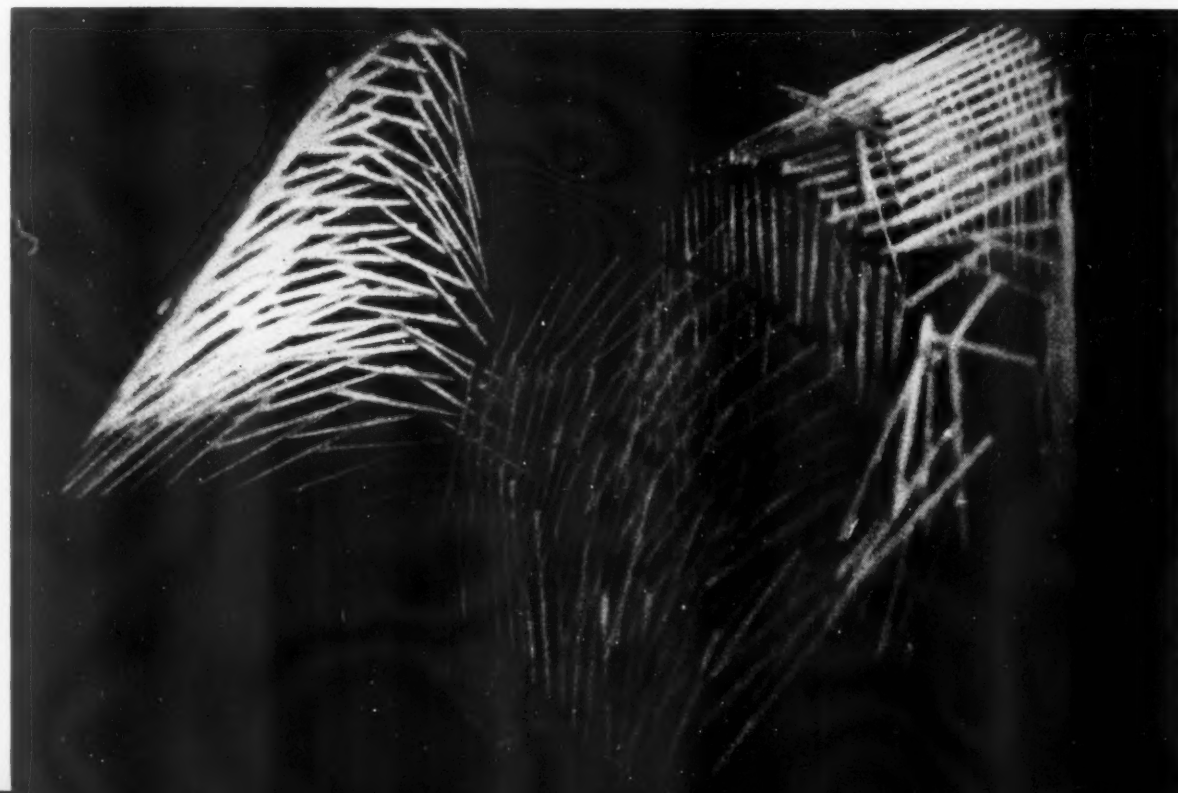
Multi-directional planes are formed when toothpicks are joined from reed edge to central point of suggested plane

among the most encouraging observers and generously praised our seventh-grade art students.

A later article in *Arts and Activities* ("Reed Defines Air Space", September, 1959) introduced to us a new method of using age-old reed. Through exploration we discovered for ourselves the limitations of this material—but these

very limitations dictated new spatial concepts. The students "took to" both materials, first toothpick, then reed. The quantity and quality of work produced were prodigious. I'll grant that what I've said so far may be "old hat" to many teachers, but wait—the best is yet to come. One of my associates from another junior high school, after viewing

As number and complexity of toothpicks grow, light and dark patterns begin to emerge, creating a variety of textural qualities. These constructions motivate students to increasing awareness of surroundings, space, spatial relationships.



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Students readily "took to" this activity. We note the experimental approach best suits certain personalities while others choose more carefully planned, controlled approach. Obviously the combination contains something for everyone.

our constructions, came up with a suggestion that led me to an entirely new treatment of the media.

He liked the curvi-linear rhythm and motion in reed, but he also favored the geometric-structural quality of the toothpick constructions. Therefore, why not use the two materials together?

Once launched on the combination, the students delighted in the natural way geometric planes and structures developed. The art elements that had long been "soap-boxed" by the instructor came through most forcibly to the students during their explorations of these materials. The experimental approach best suited certain personalities while others chose a planned controlled approach.

First the students selected corrugated cardboard or some other base strong enough to anchor their constructions solidly. They punched reed ends into the base and cemented the joinings, thus forming lineal-curving definitions of space. Multi-directional planes were formed when tooth-

picks were joined from reed edges to the central point of a suggested plane. In other constructions, when toothpicks were started from edges and then changed in direction at various points, new contours and planes resulted, thus suggesting new possibilities to the student.

As the number and complexity of the toothpicks grew, we observed an interesting development. Light and dark patterns created a variety of textural qualities.

Since low cost is always important, this process involving reed, toothpicks and fast-drying cement proved gratifyingly inexpensive.

At this time our community is undergoing excruciating growing pains. Modern buildings are appearing before the townspeople's eyes, heralding new concepts of architect, artist and designer. To keep abreast of these trends, we feel that our art curriculum must motivate the student to an increasing awareness of his life, his surroundings and the world—a world of "space" and spatial relationships. ■



VIKTOR LOWENFELD: A T R I B U T E

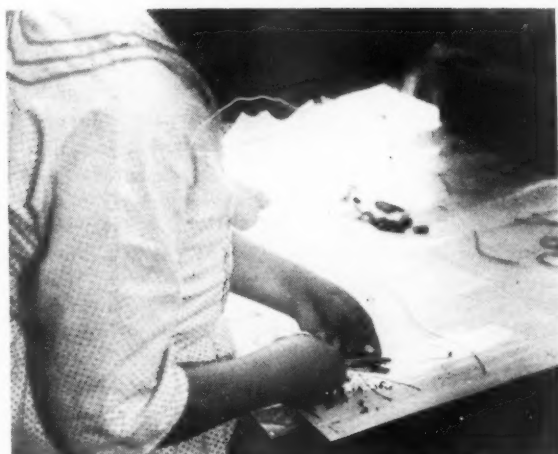
On May 25, 1960, Viktor Lowenfeld passed away after seven weeks of illness.

Through his writing, teaching, lecturing and friendship, Dr. Lowenfeld had a greater influence on art education than perhaps any other educator of this century. He dedicated his life to the improvement of art education practices in our schools. No art teacher has remained unaffected by his teachings. Classroom teachers at all grade levels have benefited directly or indirectly by his publications and teaching.

Educators from all parts of the nation have expressed a desire to show their love and appreciation in some tangible form and a Viktor Lowenfeld National Memorial is being established to which we may all contribute. This will probably take the form of financial aid for research, publication or study in the area of art education and will be handled through the National Art Education Association office in Washington.

If you wish to contribute, please mail your check or money order promptly to Edward L. Mattil, Chairman, Viktor Lowenfeld National Memorial, Box 332, State College, Pennsylvania. ■

SHAVE AND SHINE



"Scissoring" is one of three methods of shaving crayons into spaces on first sheet of wax paper. Results (above) are often shining translucent "stained glass" effects.

By **CONSTANTINE AIELLO**

Art Supervisor
Taos Municipal School
Taos, New Mexico

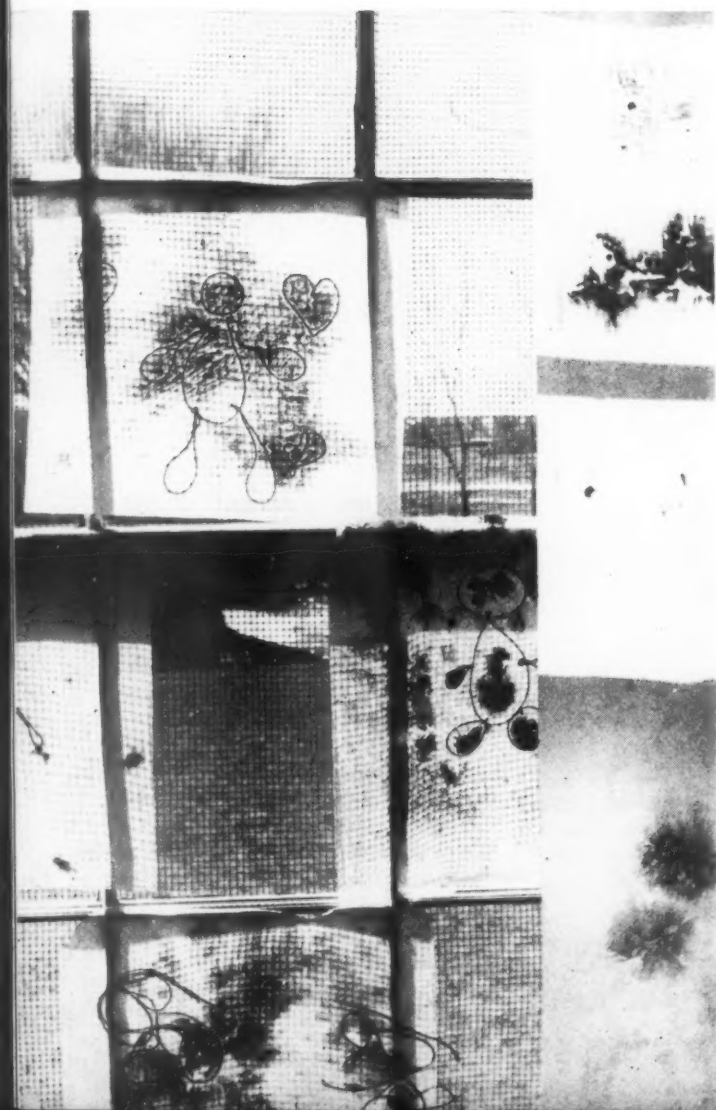
You can use those broken, too-small, leftover pieces of crayon for a project that will frequently result in eye-pleasing "stained glass" effects. The process can be so simple as to insure success for pre-first grade pupils—yet may be elaborated to stimulate the interest and ingenuity of older pupils.

The material required consists of two same-size sheets of waxed paper, a length of dark-colored string, crayons, scissors and a clothes iron.

Little children may drop the string in large loopy patterns on one sheet of



Recommended method for shaving crayons is "potato peeling" demonstrated by student at left. Children are free to choose between this, "sharpening pencil" and "scissoring".

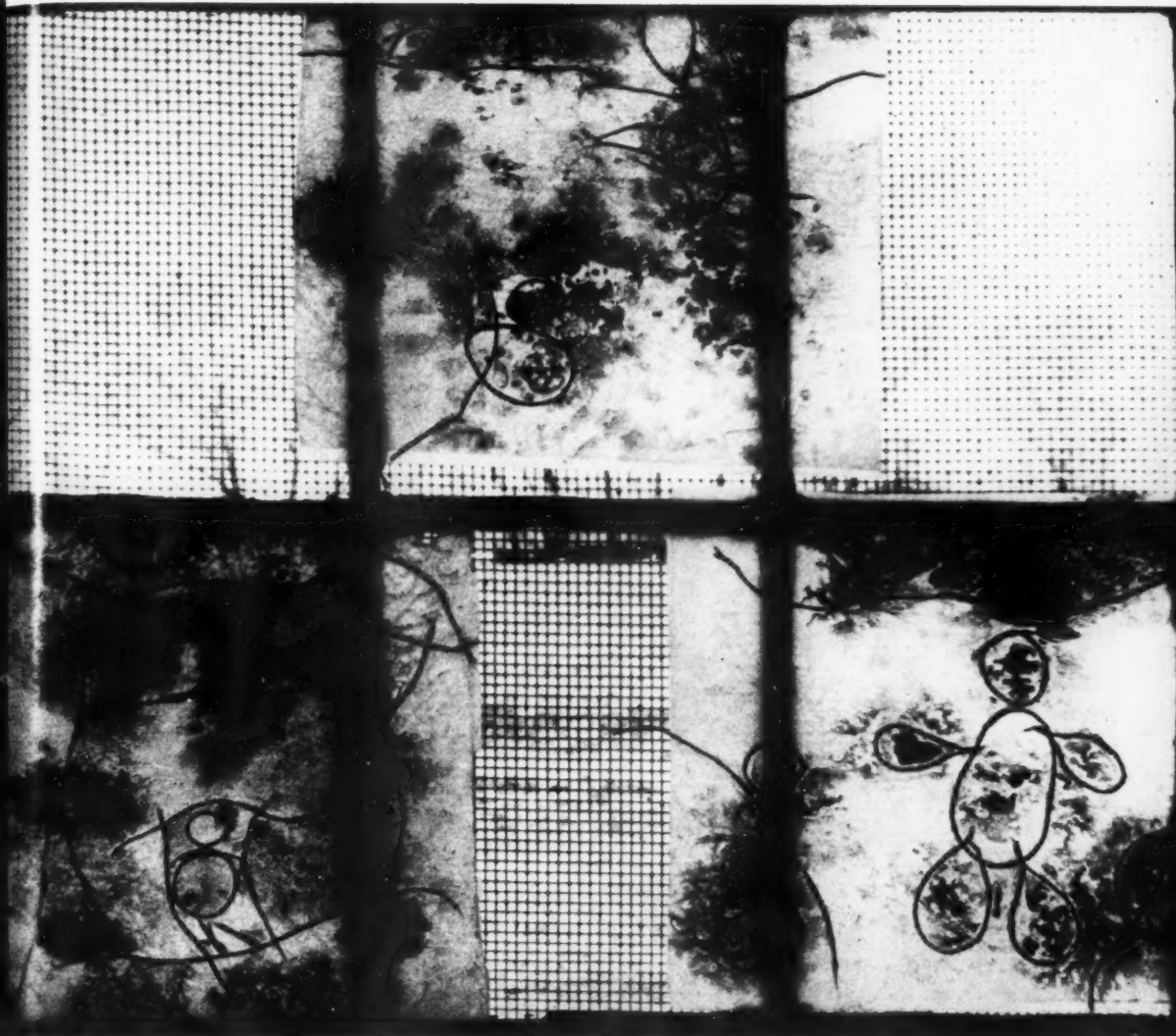


waxed paper, then shave crayons directly onto the paper, placing the colors "where you think they will look best".

The easiest method for shaving crayons must be carefully explained especially to pre-first children. Grasp the *opened* scissors so that the hand covers one blade. The free blade is placed on the crayon and pulled toward you with the help of the thumb on the grasping hand. We call this "peeling potatoes". The photographs show one child "sharpening a pencil" and another "cutting with the scissors". I believe the "potato peeling" technique is the best but after the children have been advised, they are free to choose whatever method suits them, provided it is safe.

When the crayon shavings are placed to the child's satisfaction, the second sheet of waxed paper goes on top and teacher irons the string-and-crayon sandwich at medium heat.

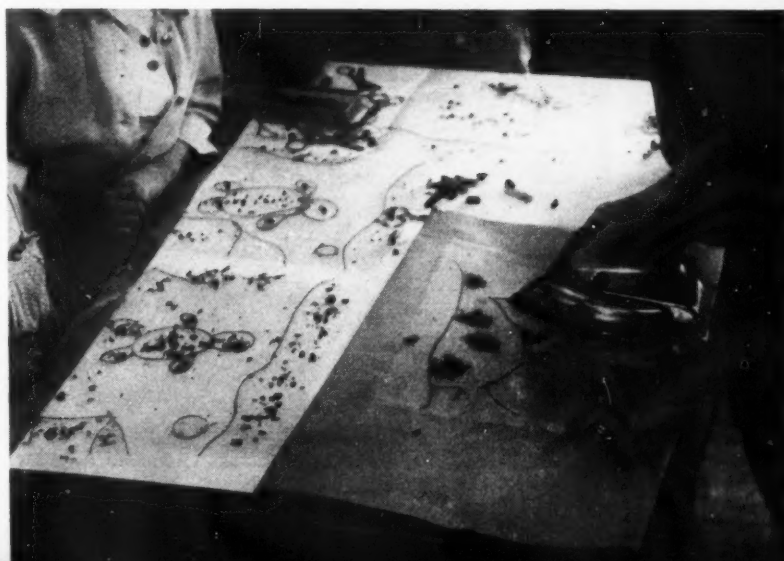
In addition to non-objective effects, older children like to try illustrating a simple story ("The Gingerbread Boy" for example). This requires additional manipulation of string (cutting, pinching, twisting, etc.) and a more deliberate placement of crayon shavings. However, even third-graders can accomplish this with good results. Forms are necessarily simplified and details should be kept to a minimum. These very limitations guide the children toward the use of directness and dis-

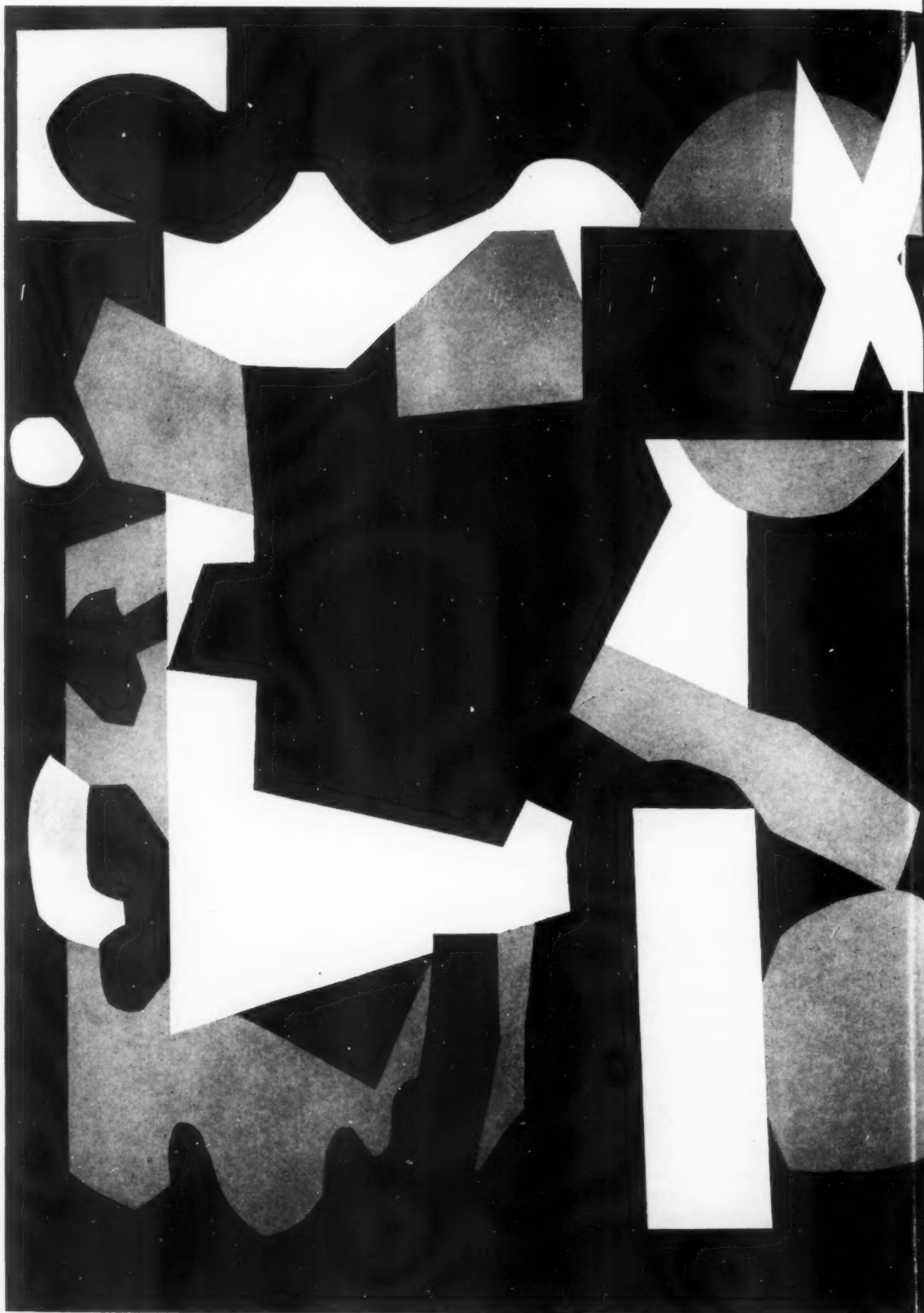


"Shave and shine" process can be so simple as to insure success for pre-first grade pupils—yet may be elaborated to stimulate interest and ingenuity of older pupils capable of exerting more control over string outlines, color values.

cretion in their "shave and shine" product.

As a precaution, allow the children to do a bit of thinking about "If one cream puff tastes delicious, would ten be out of this world?" They will reason against shaving many different colors into the same area. Yellow and blue may blend into green but yellow, blue, purple, red and green might make *mud*! Taped to the windows, these creations lend cheerful color and emotional lift to the classroom. Should you have a heartless southern exposure, what a soul-satisfying way to soften the sunlight. ■





ART APPRECIATION SERIES

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Stuart Davis once said, "To many people a picture is a replica of a thing, or a story about some kind of situation. To an artist, on the other hand, it is an object which has been formed by an individual in response to emotional and intellectual needs."

Paintings by Davis never attempt to give a literal reproduction of what he has seen. More often they reflect what he has felt. And a primary stimulation has been American jazz—the hot piano of Earl Hines and Negro jazz.

Numerous modern painters have used jazz as a theme. Dubuffet has an oil entitled *Jazz* and Matisse produced a series of collages using jazz as a theme. There are *Blues in Chicago* by Jimmy Ernst and Mondrian's *Broadway Boogie Woogie*. Davis produced some early paintings which used jazz as a subject but his later work reflected more the beat and mood of jazz, regardless of subject. This may be seen in the sharp, angular forms of *Ready to Wear* reproduced on the opposite page. The painting, typical of Davis' style, is carried out in shrill, brilliant color.

Stuart Davis was born in Philadelphia in 1894. At the age of 16 he left high school to study with Robert Henri and devote himself intensively to the problems of painting. Three years later he exhibited five watercolors in the American section of the International Exhibition of Modern Art known as the Armory Show. It was this show which introduced the young artist to the revolutionary painting going on in Europe. There for the first time he saw the cubist paintings of Braque and Picasso, the fauvist painting of Matisse and the work of Gauguin and Van Gogh. He was especially impressed with the simplified forms and non-realistic use of color.

For a while Davis experimented with collages, cutting out and pasting papers and other materials on his canvases. Later he found that he had more freedom in choosing the sizes of objects by painting his own shapes. After the sale of several of his paintings, he went to Paris in 1928. He remained there for a year and then returned to the States.

During the 1930's he suffered economic difficulties and illness. He opened a studio in New York where he taught a few students. He produced his large mural for Radio City Music Hall. He became "socially conscious" and participated actively in the Artists' Congress and the W.P.A. Art Project.

In 1940 he resigned from the Artists' Congress and began teaching at the New School for Social Research. Then, during the 1940's, he was given several retrospective exhibitions and he began to gain national recognition. In 1956 he was represented at the XXVIIIrd Biennale of Venice.

His most recent important showing was held in 1957 at the Walker Art Center in Minneapolis. Later the exhibit traveled to the Des Moines Art Center and then to the San Francisco Museum of Art and the Whitney Museum of American Art in New York.

Ready to Wear
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LET'S GO BACK TO THE WALL

**For full class participation, for thrill of making and executing plans,
for social and many other educational values, let's start a mural now!**

By MARY R. BURGESS

Art Director
Durham County Schools
Durham, North Carolina

If you'd like to add a splash of color to a dull hallway or the walls of your classroom, cafeteria or library, if you'd like to teach your children how to organize both subject matter and job assignments and that teamwork is just as important indoors as it is on the athletic field, if you'd like a foolproof way to check on yourself as a teacher, to see if you're really getting things across to your pupils, and if you're hunting for something that will let *all* of your youngsters "get into the act" a mural is the activity you're looking for! Let me say right here that these remarks are primarily intended for the ears of new teachers or those who for one reason or another have never gotten around to trying a mural.

Murals are for all ages. They come in assorted sizes, shapes, colors and materials and of course their subject matter can be anything from A to Z, including the totally abstract, depending on the original inspiration.

Your students may have a favorite poem they'd like to "immortalize" in mural form. That's what started one of our second grades. You'll find that favorite book characters from fairy stories, Mother Goose and American legends or folklore, the circus, farm, state fair or national holidays, your home town, favorite songs or leisure time interests, field trips, school activities, social studies, science, or just pure space-age fantasy provide perennially exciting subject matter. Any of the four seasons spark wonderful ideas and color: a nature-study walk taken by your group in the autumn woods, the outdoor fun that comes with the season's first big snowfall, the joyous burst of springtime color and liveliness or a cataloguing of "things we did last summer"—an excellent way incidentally to brighten up a classroom at the beginning of a school year.

One of the most original and delightful murals I ever saw was made by fourth-grade children who selected "Favorite



Fifth-graders at work on "How Our World Became a Neighborhood" (also on facing page) select Magellan for central figure, Columbus and Dag Hammarskjöld next in importance. Text includes full details of planning, executing mural.

Songs" as a theme. It included camp songs, rounds, Negro spirituals and childhood favorites as well as serious songs. Never will I forget among the great variety represented the big red engine with the laughing blue eyes and the pixie grin depicting one of the "puffbillies" of "Down at the Station" fame, or the angels in purple polka-dot robes and lavender wings who accompanied "Sweet Chariot" as it began to "swing low", or the baby's cradle gaily rocking away in the treetop all abloom with spring posies!

Several years ago, one of our first grades took a train trip to our nearby capital city of Raleigh where they saw the sights, enjoyed a picnic in the park, then came home by way of the big new airport in volunteer parents' cars. These youngsters found they had learned so much on their trip that they ended up by making not one mural, but a charming series of three—which told far better than mere words just how much they had gotten out of this well-planned excursion.

One of the most ambitious murals undertaken in Durham County was done by fifth-graders who announced calmly one day that they had decided to do a mural on the theme, "How Our World Became a Neighborhood". My heart sank, for I feared they were biting off more than they could chew, since they were just fresh out of fourth grade! I couldn't let them see how I felt so I proceeded to discuss their plans with them. To my amazement and eternal delight, I found they had seriously thought through this idea. They had a wonderful and skillful home room teacher to guide them in the necessary research and they ended up with a beautiful well-organized monument to their patience, persistence and perseverance!

More about this mural later, but for now, we're just mentioning types of themes. They range from the extremely simple, about which children already have a wide store of knowledge, to those quite complicated themes which challenge them to buckle down to definite study and research!

One thing is certain: you cannot possibly draw pictures of things about which your knowledge is hazy or skimpy, and nothing demands surer information than drawing! If you don't believe this, test yourself. Try drawing something you've "seen a million times". Chances are you'll have to go take just one more look to be sure! Therefore, we can unhesitatingly recommend a mural as being one of the best and most enjoyable ways for older boys and girls to take an examination on what they've been studying in their classroom! And they'll never even suspect your ulterior motive! All right, let's assume you have your inspiration and you're all set to go. What next? I'd suggest fastening your large mural paper, usually about four feet tall and as long as you can possibly make it, onto the wall area where you'll be working until it is completed. This serves as a constant spur to get organized and on the move! And this organization or planning phase is really the key to whatever success may follow, just as the blueprint determines the size and shape of things to come! There are, I'm sure, many sound ways to go about planning a mural and I shall describe only the one very simple method that we have evolved over the years, one that works equally well with first-graders as with eighth-graders, quickly facilitates organization and makes the youngsters think for themselves.

Once the theme has been determined, the teacher (or a student, in older groups) can write on the blackboard a list of all the items pertaining to the theme that are to be included in the mural, all the suggestions coming, of course, from the children and set down higgledy-piggledy, in any sequence they happen to come. Now everybody takes a deep breath while looking over the list to choose the most important thing of all, the one to be selected for the place of honor "front stage, center" to sum up or symbolize the mural theme. Beside this item we'll place a great big number one. Next, we look for two other subjects about equal in importance to occupy the extreme ends of the mural. Then another pair and still another are chosen in order of importance in the eyes of the children, things



Popular mural subject is "Our Favorite Book Characters". Fifth-graders' work now hangs in frame in school hallway.

that "go together" and seem to "balance". We number these pairs two, three, four, five, six, etc., until every item on the list is used up.

This "choosing session" gives an oral language period, a real-life situation packed with opportunities for thinking, discussing, selecting and deciding. You'll be agreeably surprised at how ably they make their choices, probably bringing out the very points you'd have thought of! Before erasing this master list, have the children copy it.

The next stage can be a rough plan drawn on the blackboard allotting positions and spaces for the subject numbered one and all the pairs. Have the children copy this too so they all have copies to refer to as the mural progresses.

For the next step we usually prefer the "direct approach", particularly if the children have had previous mural experience. We call for "volunteers" to tackle this or that item. After a brief discussion, these children begin drawing directly on the brown wrapping paper with white chalk which can be easily erased with a blackboard eraser if necessary. The young muralists stop occasionally to take a long, critical look at what they have drawn, to see if it looks as they had expected it to, and if not, they make the necessary changes and additions before proceeding further. Many children can thus work simultaneously, depending on the size of the mural and available working space. At certain stages it is good to have all drawing cease while an "evaluating" period takes place to check progress against the original plan or blueprint. Are certain important figures or groups of figures "standing out" and showing their importance through size and position? If not, why not? Thus, changes can be made until the entire space is filled to everyone's satisfaction. Even when space begins to give out, it is always amazing how children find enough room to squeeze in all the items on their list, sticking them in here and there, and drawing them smaller and smaller as their importance decreases!

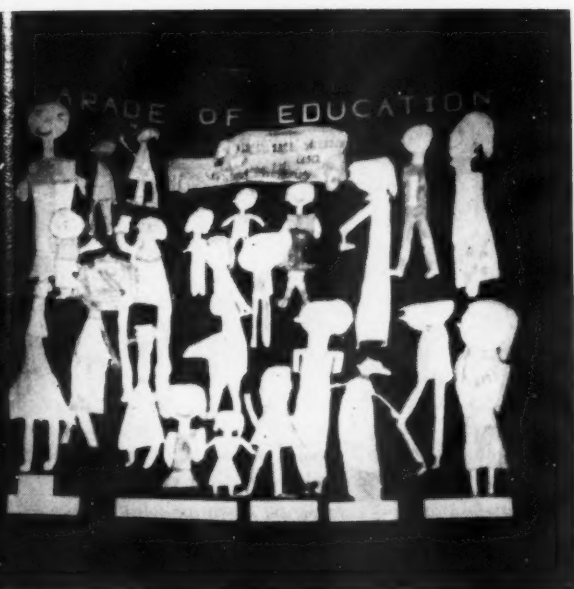
Now you're ready for the grand finale, the most fun of all, putting the color on the mural! Just as children quickly learn to apply in drawing a mural the same basic art fundamentals they use when drawing or painting individual pictures, so do they use color on the large surface—bright colors, with strong contrasts of dark and light and many interesting textures to add variety to the whole. Here again, there will probably be many pauses for consultation and discussion by the class as a whole, to see if things are progressing as planned. Thus, when a mural is finally finished, the entire class shares the glow of accomplishment and feels the justifiable pride that comes from viewing a challenging job completed and well done!

For coloring your mural, colored chalk or powder paint are both quite satisfactory, each having definite advantages and disadvantages. Even crayons can look fine if applied thickly with white chalk used freely to give the necessary sparkle and contrast in many areas of the brown paper background. Other possibilities include colored paper and cloth scraps with yarn or cigarette filter-fiber (you know, Durham is the home of Chesterfields!) for hair and clothing, etc., pasted or otherwise fastened to the mural's surface. If



One of three, first-graders' "Our Train Ride to Raleigh" lines spiral staircase in Durham's Allied Arts building. Social studies provide themes for those in lower photo.

you can't get wrapping paper three or four feet wide, don't let this deter you from a mural adventure. Do what the teacher and children did for the Halloween mural pictured here. They taped together several large dry-cleaning bags, drew their witches, cats and goblins on large, unprinted newsprint, colored them heavily with bright crayons, then cut them out and pasted their Halloween parade onto the dry-cleaning bags. As an extra touch, they made lots of lovely autumn leaves, to scatter all over the mural, bright bits of color in every area. Despite their makeshift materials, these children turned out one of the most attractive murals we have ever seen, and proved once more the importance of ingenuity and resourcefulness in this world of ours!



"Mother Goose Favorites", children of Brittany and Holland are themes of second- and third-grade murals (top). Below, second-graders provide educational mural for county exhibit.

Many grades invite other grades to come to their rooms to see their murals. Others have been used as the basis for chapel programs. In addition to enjoying murals in their own classrooms, some grades have had the thrill of seeing their masterpieces chosen as temporary or permanent wall decorations for hallways, cafeterias or libraries. And each year at our big County Art Exhibit, the mural section is always a popular one, challenging the "hanging ingenuity" of the Junior League members who annually sponsor this exhibit at Allied Arts, a huge, former residence with a large, open spiral staircase connecting the first floor with the third. At this time each spring, murals "blossom" on both sides of the curved railings of this spiral stairway, as well as on the walls of the upstairs hallways. It is here each year

that children and teachers come to see the murals done all over the county.

So much for murals in general. Now let's go back to the mural whose theme was "How Our World Became a Neighborhood". In the original planning session, three key figures were selected to stand out: Magellan in the center because his men and ships were the first actually to go around the world, Columbus on the left side because he had the idea in the first place but didn't get to prove it and Dag Hammarskjöld on the far right, along with the United Nations Building and children in different costumes representing the beneficiaries of UNICEF, WHO, ICA, FAO and other United Nations agencies, because Dag Hammarskjöld epitomized in the children's eyes all people and nations who work constantly and earnestly to make our world a mutually helpful, friendly and peaceful "neighborhood" free from disease, illiteracy, poverty and war!

Behind each of the three key persons is a map of the known world of his era. Naturally the map on the far right is one of the jet air age! If you begin at the left side of the mural and look closely, you can see Marco Polo with the Chinese merchants he visited, Queen Isabella holding court, William Penn and his Indian friends and on the right side, George Washington, Abraham Lincoln, Woodrow Wilson and Franklin D. Roosevelt, the presidents selected by the children as having made the greatest contributions toward world peace and brotherhood. Also included are many inventors and inventions in the fields of transportation, communication and scientific and medical research for peaceful purposes. If you have very good eyes, you may even be able to locate Franklin, Edison, Bell, Marconi, Whitney, the Wright Brothers, Dr. Albert Schweitzer, Dr. Frank Laubach and his World Literacy Program, Dr. Dooley and even Dr. Salk of polio vaccine fame.

The outstanding feature of this mural is the thorough job these youngsters did of eliminating everything that has torn our world apart—disease, hunger, weapons and war—and including along with famous personalities only those factors that have worked to make our world a neighborhood in the best sense of the word. Each child in the class participated; they worked on the mural over a period of four months. Yet they never tired of it because it was an exciting adventure that progressed in direct proportion to the research and knowledge they eagerly acquired day by day. Their teacher remarked that they nearly wore out the flooring between their room and the school library! After it was finished, they gave a remarkably good chapel program using the mural in the background to illustrate their remarks. Needless to say, this particular group of youngsters will never forget their social studies for *that* year—because they put so much of themselves into this vitally interesting and colorful work of art. I'll even go so far as to predict that all of them will be better world citizens than if they had not shared this fine experience together.

As the children always say in chapel, "This concludes our program. Does anyone have an announcement?" I sincerely hope that by listening very hard I may hear someone, somewhere—it might even be *you*—saying, "Oh, yes! Let's make a mural!" ■

The Need To Appreciate

By LOIS MARIE FINK

Department of Education
Roosevelt University, Chicago, Illinois

Art appreciation for the young child is an almost completely neglected area in education. The reasons for this may be ascribed in part to theories of education that emphasize the child's participation in the learning process. Some educators would even withhold picture study for fear that it makes children feel frustrated and stifled in their own art work.

While much of today's emphasis on art activities stems from John Dewey's concern with "experience" Dewey's interest in the appreciative aspects of art has found no theoretical or effective place in modern education. "Receptivity (of a work of art) is not passivity," according to him.

Contemporary art and art criticism, much of which is ambiguous and confusing, contribute to the neglect of art appreciation in the grades. Educational theories and the modern art situation have their effect on a third significant problem: the classroom teacher. Her lack of acquaintance with art in her own education and experience and therefore her lack of excitement and knowledge about it preclude any effort to interest her pupils through a program of art appreciation.

A genuine interest in art involves values for the child that he cannot get through any other experience. Among these is an awareness of history. For the American child and the American adult a consciousness of history is not a natural acquisition. Characteristically we are prone to consider progress as the most important factor in the passing of time, holding the ideas and products of today better than those of yesterday and expecting tomorrow to bring more improvements. Cherished possessions of past generations have little charm. The tendency is to change the old for the new as often as possible. These features in our culture promoted by our economic system result in a shallowness in our living and thinking. It takes knowledge and esteem for the past to understand the present and more wisely plan the future.

Paintings, sculpture and architecture can enlarge the world of the child as the experiences and attitudes of other people enrich his thoughts and emotions. The child can enjoy the sensory attractions of the arts, the colors, lines, shapes. He is perhaps in a better position than the adult to enjoy certain paintings and sculptures since he does not seek intellectual understanding when in fact none may be present.

How can art be presented on the level of the child so that he will feel the excitement, the reverence for human life and values it expresses? Here, more than in other subjects, the response of the pupils is of utmost importance, the cue to the teacher in leading them into understanding.

Much in the study of a particular art work may be of interest to the adult but irrelevant to the child. Chronology does not have meaning for him. The nineteenth century while in the modern era of history is the distant past for a child. Ten years represents a long passage of time, for his sense of time is very different. The years ahead, which adults see coming so swiftly, loom as distant points in a

child's life. Thus whenever a meaningful relation can be made such as the time of the childhood of his grandparents or an association with the days of the pilgrims or some other peg in time with which he is familiar, it strengthens our teaching. Otherwise, the past simply as the past suffices.

Qualitative judgments have little significance for a child as he has nothing to compare with the work in question. An opinionated presentation limits his appreciative experience, blocking interest in works which he might enjoy. Such judgments are frequently overdone in the response of the adult who evades the issue in a particular work by focusing attention on comparison with other examples and often searches for qualities that were never intended to be in the criticized work.

Points of discussion in a presentation of art to young children ought to be the process or technique, some factual background about the artist or the era, the purpose of the work (whenever it is important) and the personal reaction of the teacher to the work.

Children are interested in how things are made. Here is a natural point of entry into the work. The amount of interest will necessarily vary with the work presented. The process of building the pyramids may hold more sustained interest than the process of painting with water-colors. Technique is of particular interest whenever the work immediately presents the question, "How was it made?" or whenever the technique is obviously unusual. But technique is not the most essential quality of the work and therefore should not be presented as if it were.

Some factual background about the artist or about the people of the era helps children learn to see art works. There is a danger, however, of permitting stories about the artist to take the place of interest in his work. The most important fact about the life of an artist is his art and it is to this that we should direct ourselves. Knowledge about an artist that contributes to the understanding of his work is relevant. In the case of ancient and medieval art, some familiarity with the people of the time increases understanding and leads the children into the fascination of the long-ago and far-away.

The purpose of a work may be essential to a presentation—a Gothic cathedral was built for worship; Kandinsky painted non-objective compositions because he wanted to—but it is important that no purpose be interpreted beyond the time of the artist.

The personal response of the teacher is very important. Again, this does not mean a value judgment, whether the art is good or bad. Rather the reaction should reveal that this painting or other art form has made a real impression on the teacher. She feels something about this work: it changes her mood, it directs her thoughts in a certain way. A sharing of her response enables the children to realize that art makes an individual, personal impression and encourages them to realize more fully their own reactions. As each is encouraged to share his response, all grow in their concepts about art. All see that art meanings differ to some extent with each individual and these meanings reveal the thoughts of the individuals expressing them.

These four factors are among those that can be emphasized in a presentation of art to children of elementary school age. The aim of such study is not instruction in the conventional sense, but the stimulation and development of an interest in art which will continue to grow throughout an enriched lifetime. ■



TAKE TIME BY THE PONY TAIL

Shakespeare didn't say it quite that way—but the implicit advice certainly applies. Daily it presses on us—the shortage of art teachers, all teachers.

By **MARY GRAHAM KNAPP**

Art Director, Pompton Lakes High School
Pompton Lakes, New Jersey
Photographs by House of Patria

The earlier we begin to interest qualified high school students in the pursuit of an art career, the sooner the art teacher shortage will be corrected, and the better will be the outlook for the future of art education.

Too many promising art students have not been made aware of their inherent teaching abilities at the high school level. Unless these people go on to college or art school, there is no further opportunity to motivate them and many potentially gifted teachers never reach the field.

For several years in the Pompton Lakes schools we have

been developing a project by which we hope to stimulate interest in art teaching careers. Talented and sensitive art students who have an intuitive knowledge of art and who like working with people assist with elementary classes. The classroom teacher who agrees to work with the art practice student helps him to understand the proper approach to the child and explains room management and care of supplies.

These "art assistants" are assigned to classes that meet once a week during their study periods or art classes. Whenever scheduling permits, students are allowed to select preferred



Under guidance of classroom teacher, art assistant Madeline Hellmuth, junior, has help of second-graders in mounting work on bulletin board.



Junior Martha Wagner assists seventh-grade class seeking ideas in scribble drawings.

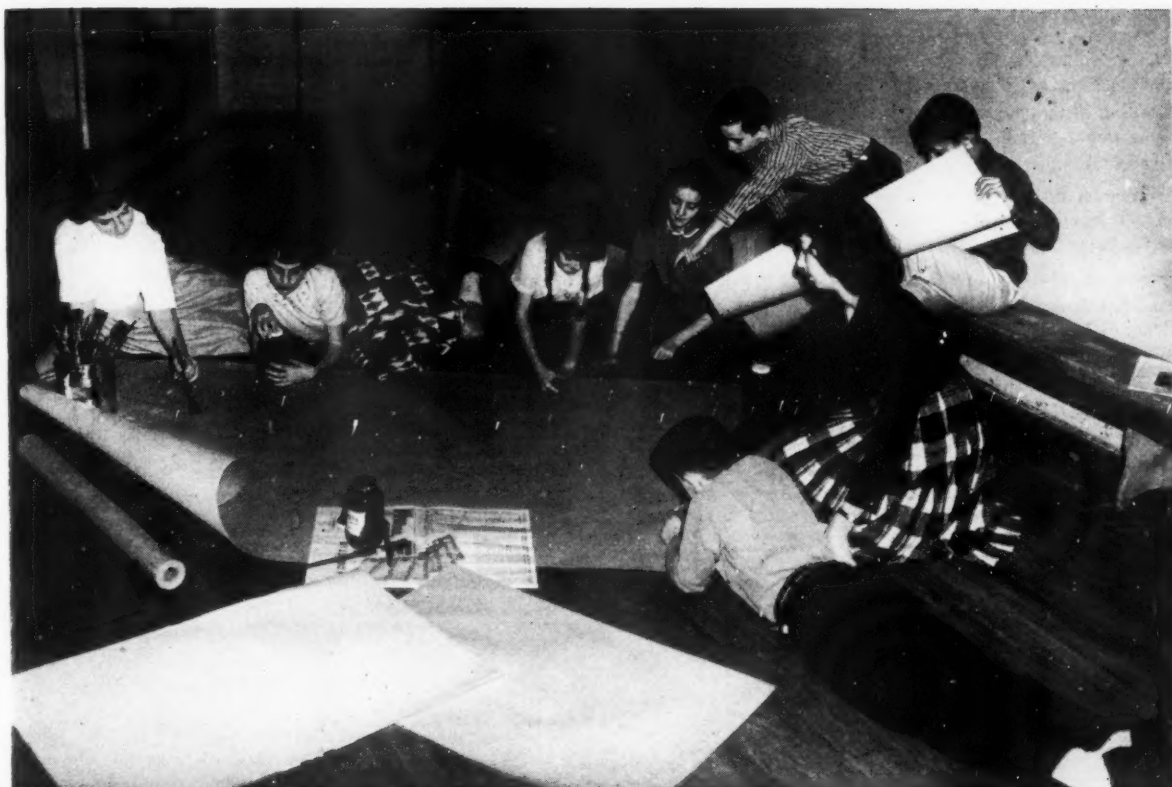
grade level if commensurate with their individual abilities. This activity is not intended to substitute for weekly visits by an art consultant. In a small school system where the overcrowded schedule of a single art teacher does not permit weekly visits to every grade in the elementary schools, it purports to offer assistance to the classroom teacher in care of materials and display. It helps to coordinate the planning and aims inherent in the philosophy of the art program.

The Art Assistants' Club, meeting once a week during activity period, gives the student teachers an opportunity to exchange ideas and to explore techniques suitable for different grade levels. The previous week's projects completed in the art assistants' classes are criticized and evaluated. Art films and other visual aids are shown and discussed. Bulletin boards are assigned and displays planned for elementary schools.

The high school student who participates in this program, may decide not to be an art teacher. He may elect to teach in some other field. In either case, he will have benefited from the experience of working with children. He is better able to evaluate his potential teaching ability. Should he decide against a teaching career, he will have acquired a sense of responsibility and of achievement. He will have gained poise and self-confidence. He will have a new perspective, resulting in a better understanding of the teaching profession.

The children taught by the art assistants are most enthusiastic about their art lessons. It is not unusual to see a large group of children conveying their "art teacher" across the playground or clustered around him in the cafeteria.

In the following brief statements, four of the art assistants have given their impressions of this experience:



Art assistant often helps out with extra activities as well as weekly art classes. Jackie Barbarin, Grade 10, works with sixth-graders planning assembly program scenery. Participating high school students praise value of art assistance plan.

From activity supervised by art assistant Jack Ramsay comes seventh-grader's mosaic.



Jack Ramsay, senior, imparts his own enthusiasm for clay to seventh-grade class. While one member of class poses, he discusses head form.



"I feel that art assisting has definitely helped me to choose art teaching as my career. It has shown me that I enjoy working with people and it has given me confidence that some day I will be a successful teacher."—Carol Bronner, Grade 11.

"Art assistance has given me invaluable experience in teaching. It has shown me what to expect when I become a teacher."—Beth Gordon, Grade 12, President, Art Assistants.

"Being an art assistant was the final factor in my decision to go into the field of art education."—Toni MacMaster, Grade 12.

"Being an art assistant gives you an opportunity to learn about younger children. It benefits those who are considering teaching art as a career by exposing them to classroom conditions. It is very rewarding for those who enjoy helping younger children."—Martha Wagner, Grade 11.

One of the most important factors in the success of this program is the interest and cooperation of the classroom teacher. To him goes much of the credit for the interest built up in art teaching. The classroom teachers have received the art assistants with enthusiasm.

While abuses could easily creep into such an activity, the benefits in our experience outweigh any possible disadvantages. The high school student is able to determine at an earlier age his potential teaching ability. His career choice expedites his selection of art schools and colleges and allows more time to prepare to meet their entrance requirements. Former students, now art majors, report that college courses are more meaningful because of their previous high school art experience.

In our high school today there is greater interest in art education than ever before because of this program. ■



Art assistants meet weekly to exchange ideas and explore techniques suitable for different grade levels. Previous week's projects completed in each assistant's class are criticized and evaluated; art films, visual aids are shown, discussed.

THE PICK OF THE PAPER-BACKS

By RAY MOORHEAD

Head, Department of Art
Southern State Teachers College
Springfield, South Dakota

In recent years more and more publishers have turned to the publication of paper-bound books to sell at a cost much lower than cloth-bound. We're all familiar with the western, mystery and detective paper-back novels that clutter every drug store, newsstand and bus station. Most teachers know that better quality paper-backs are published in the fields of literature, science and mathematics—but how many of us know of the growing number of paper-backs on art?

During the last few years, paper-backs in such fields as architecture, design, composition, biography, ceramics, art history, aesthetics, metalwork, theater art, painting, sculpture, drawing, philosophy and psychology have appeared. Although some of the authors are not well known, such giants as Dewey in education, Freud in psychology and Herbert Read in art are represented.

Since most of us who teach art don't have a great deal of money to spend on books, paper-backs offer an inexpensive source from which we and our students can build up an extensive reference collection. Paper-backs also are a bright spot in relation to the increasing costs of mass democratic education. They can be "teacher's helper" in spreading the idea of the value of art for every individual.

If you haven't looked into the possibilities of using paper-backs on art, here's a list of books and publishers to get you started:

Aesthetics and Philosophy

- Baudelaire, *The Mirror of Art*, Doubleday Anchor
Bell, Clive, *Art*, Putnam Capricorn
Berenson, Bernard, *Aesthetics and History*, Doubleday Anchor
Berenson, Bernard, *Sketch for a Self-Portrait*, Indiana University Press
Dewey, John, *Art As Experience*, Putnam Capricorn
Fry, Roger, *Transformation*, Doubleday Anchor
Heron, Patrick, *The Changing Forms of Art*, Noonday Press
Mumford, Lewis, *The Brown Decades: A Study of the Arts in America*, Dover
Ortega, Jose, *The Dehumanization of Art and Other Writings*, Doubleday Anchor
Panofsky, E., *Meaning in the Visual Arts*, Doubleday Anchor
Read, Herbert, *The Meaning of Art*, Penguin
Scott, G., *The Architecture of Humanism*, Doubleday Anchor

Architecture

- Creswell, K. A. C., *A Short Account of Early Muslim Architecture*, Penguin
Gloag, John, *Guide to Western Architecture*, Grove Press
Lavedan, Pierre, *French Architecture*, Penguin
Pevsner, Nikolaus, *An Outline of European Architecture*, Penguin
Richards, J. M., *An Introduction to Modern Architecture*, Penguin

Art History

- Coulton, G. G., *The Fate of Medieval Art in the Renaissance and Reformation*, Harper and Bros.
Coulton, G. G., *Medieval Faith and Symbolism*, Harper and Bros.
Holt, Elizabeth, *A Documentary History of Art*, Doubleday Anchor
Male, Emile, *The Gothic Image: Religious Art in France of the Thirteenth Century*, Harper and Bros.
Male, Emile, *Religious Art*, Noonday Press
Rice Tamara Talbot, *Russian Art*, Penguin
Richardson, John, *Braque*, Penguin
Sypher, Wylie, *Four Stages of Renaissance Style*, Doubleday Anchor
Vincent, *History of Art*, Barnes and Noble, Inc.
Willetts, William, *Chinese Art*, Penguin

- Winter, Carl, *Elizabethan Miniatures*, Penguin
Wofflin, *Principles of Art History*, Dover

Biography

- Clark, Kenneth, *Leonardo da Vinci*, Penguin
de Goya, Francisco, *The Disaster of War*, Doubleday Anchor
Fry, Roger, *Cezanne*, Noonday Press
Goldwater, Robert, *Van Gogh*, Harry N. Abrams, Inc.
Greenburg, Clement, *Matisse*, Harry N. Abrams, Inc.
Grohmann, Will, *Klee*, Harry N. Abrams, Inc.
Lieberman, William S., *Picasso*, Harry N. Abrams, Inc.
Myers, Bernard, *50 Great Artists*, Bantam Books, Inc.
Rousseau, Throdore, *Cezanne*, Harry N. Abrams, Inc.
Shahn, Ben, *James Thrall Soby*, Penguin Books, Inc.
Summerson, John, *Ben Nicholson*, Penguin Books, Inc.
Vasari, George, *Lives of the Artists*, Noonday Press
Pocket Library of Great Artists, Harry N. Abrams, Inc.

Ceramics

- Savage, George, *Porcelain Through the Ages*, Penguin
Savage, George, *Pottery Through the Ages*, Penguin
Stewart, *Ceramics for All*, Barnes and Noble, Inc.
Webster, T. B. L., *Greek Terra Cottas*, Penguin

Design

- Collingwood, R. G., *The Principles of Art*, Oxford University Press
Dreyfuss, Henry, *Designing for People*, Simon and Schuster

Drawing

- Grabach, John R., *How to Draw the Human Figure*, Dell
Kruse, *How to Draw and Paint*, Barnes and Noble, Inc.
Laming, Annette, *Laseaux: Paintings and Engravings*, Penguin

Metalwork

- Mann, James, *Monumental Brasses*, Penguin
Settman, Charles, *Book of Great Coins*, Penguin
Taylor, Gerald, *Silver*, Penguin

Painting

- Berenson, Bernard, *Italian Painters of the Renaissance*, Meridian
Binyon, L., *Painting in the Far East*, Dover
Hunter, Sam, *Modern French Painting*, Dell

Psychology

- Nelson, Benjamin, *Sigmund Freud: On Creativity and the Unconscious*, Harper and Bros., Penguin

Reference

- Murray, Peter and Linda, *Dictionary of Art and Artists*, Penguin

Sculpture

- Corbett, P. E., *Sculpture of the Parthenon*, Penguin
Hunter, Sam, *Modern American Painting and Sculpture*, Dell
Newton, Eric, *European Painting and Sculpture*, Penguin

Theater Art

- Mavell, Roger, *The Film and the Public*, Penguin

Publishers

- Harry N. Abrams, Inc., 10 East 44th St., New York 17, N. Y.
Bantam Books, Inc., 25 West 45th St., New York 36, N. Y.
Barnes and Noble, Inc., 105 Fifth Ave., New York 3, N. Y.
Dell Books, 750 Third Ave., New York 17, N. Y.
Doubleday Anchor Books, 575 Madison Ave., New York 22, N. Y.
Dover Publications, Inc., 920 Broadway, New York 14, N. Y.
Grove Press, 64 University Place, New York 3, N. Y.
Harper and Bros., 49 East 33rd St., New York 16, N. Y.
Indiana University Press, Bloomington, Ind.
Meridian Books, Inc., 12 East 22nd St., New York, N. Y.
The Noonday Press, 80 E. 11th St., New York 3, N. Y.
Penguin Books, Inc., 3300 Clipper Mill Road, Baltimore 11, Md.
G. P. Putnam's Sons, Putnam's Capricorn Books, 210 Madison Avenue, New York 16, N. Y.

ARTS AND ACTIVITIES

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Outstanding paintings to be shown

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Traveling Exhibition Service, SMITHSONIAN INSTITUTION, Washington, D. C.

RULES FOR ENTERING EXHIBITION

THEME: "MY FRIENDS" is the theme of the exhibition. Children should feel free to interpret the theme as imaginatively as they like. A child's concept of friends often extends beyond people to animals, both real and imaginary, and all natural things. It is the purpose of the exhibition committee to provide a theme that is general in nature, permitting broad interpretation.

ELIGIBILITY: Any child in a public, private or parochial school in the United States from kindergarten through grade eight is eligible to submit paintings.

MATERIALS: Paintings may be made on any type of paper or cardboard. Any art medium that will not smear may be used—crayons, inks, water color or a combination of media.

SIZE: Maximum size for a painting is 18x24 inches. While there is no minimum size, children are encouraged to use large

paper (preferably 18x24) and fill the space with full, brilliant color.

MATTING: The work submitted should not be matted. *Arts and Activities* will provide mats for each picture included in the exhibition.

IDENTIFICATION: To be eligible for the exhibition, each entry must have printed on the reverse side the title of the picture, the name of the child, his age, grade, school, name of teacher, city and state. *This is important.* Be sure this information is plainly shown on the back of each painting.

MAILING: All pictures must be mailed flat between heavy cardboards. They must be mailed postpaid and postmarked not later than February 1, 1961, to:

F. Louis Hoover, Editor
ARTS AND ACTIVITIES EXHIBITION
Illinois State Normal University
Normal, Illinois

YOUR INVITATION

The children in your elementary and junior high schools are all invited to participate in this important review of child art. *Arts and Activities* places no limitations on the number of entries a school system may submit. It is suggested that teachers select those examples which are the children's most personal and sincere expressions.

This is *not* a contest. There are no prizes or awards. However, children whose work is accepted will have their paintings reproduced in the June, 1961, issue of *Arts and Activities*. This issue will serve as the official catalog of the show and two copies will be sent to each child whose work is reproduced. Also, each child whose work is chosen will receive a Certificate of Merit indicating that his work was selected to be included in the 4th Biennial Exhibition of American Child Art. Due to the scope of the exhibit no entries can be returned. The exhibition will open next May at the Galerie St. Etienne in New York City. After July 1, 1961, the complete show will be available for loan to schools, galleries and museums through the Smithsonian Institution.

SUCCESS STORY

In the past six years these biennial exhibitions have become known as the foremost exhibits of children's art in America. The first show was entitled "As I See Myself", the second was "The Four Seasons" and the third, "Our Town". Each was an outstanding success.

"Diversified and spontaneous" . . . Look

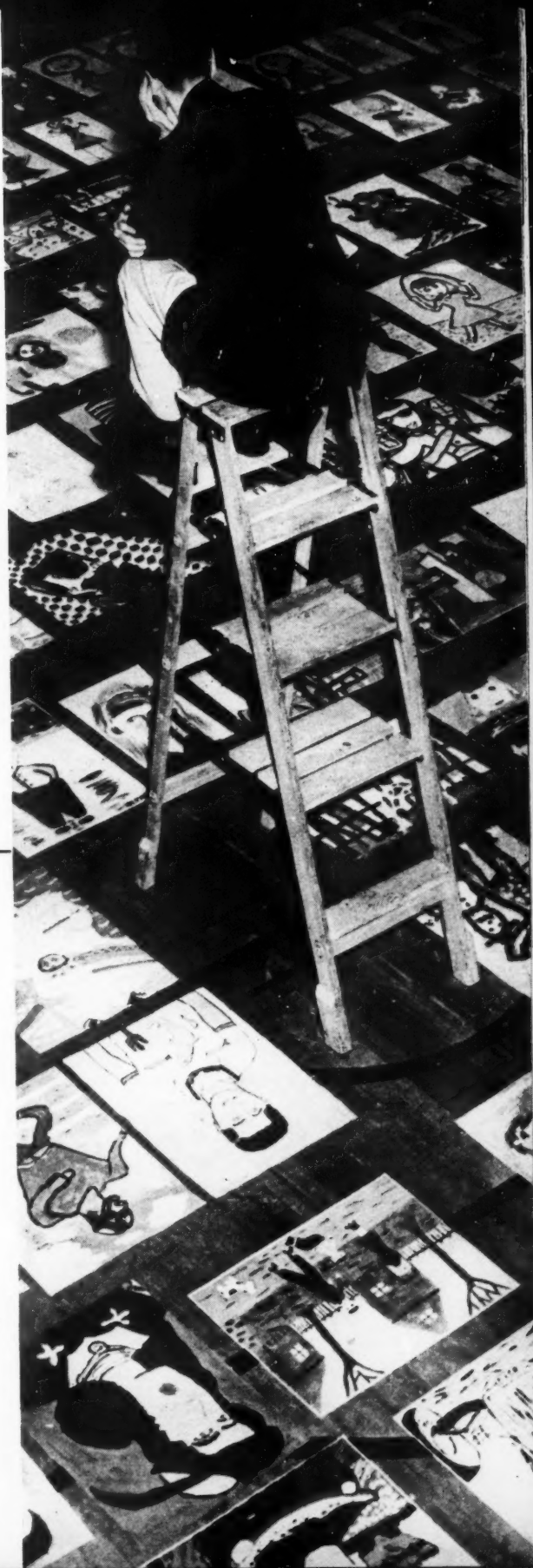
"Honest and exuberant" . . . Newsweek

"The pictures are of an extraordinary gaiety . . . In the work of a grown-up artist, their easy freedom and vivacity would denote unheard-of originality" . . . *The Nation*

"A major event in the children's art world" . . . *Parents' Magazine*

"Perhaps the most imaginative children's show to date" . . . Smithsonian Institution

One success story leads to another. With your help the 4th Biennial Exhibition of American Child Art will be the most exciting of all. So start now. Encourage your children to paint big, colorful pictures of their friends. Make your selection and mail them to your editor by February 1, 1961.





First-graders paint cowboys singing, riding range, rounding up cattle, caring for livestock.

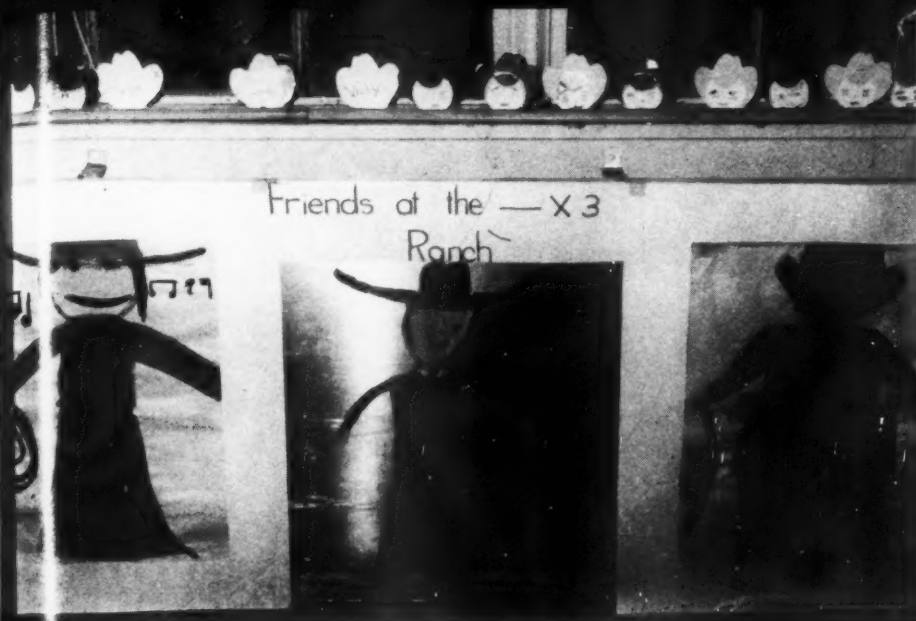
HEADIN' FOR THE FIRST ROUNDUP

By CHRISTINE BOWN

First Grade Teacher
Laurelhurst School
Portland, Oregon



"Roping" enthusiasts use two-inch-wide lengths of colored crepe paper attached to pieces of 2x3-inch cardboard. Extending from cardboard is 18 inches of string run through hard rubber ball. Colorful circle seems independent of twirler.



Paintings of Bar X-3 ideas lead to making mural of many important activities in cowboy's day. At top of photo note faces turned to room to show attendance.

When school opened in September, I found myself standing before an eager and enthusiastic group of 29 first-graders, 18 lively boys and 11 demure and quiet-looking girls. One of my first thoughts was, "How will I interest this group in learning to read?"

As I came to know them better, I could easily see that the boys' interests lay in stories about cowboys, horses, rodeos and all such western trappings and before long I realized that the young ladies were just as interested. The Pendleton Roundup held each September had motivated many of the children. They continually brought souvenirs to school, clippings and pictures of the famous Roundup.

When one of the boys remarked one morning, "The room sure does look like cowboys live here!" I knew the stage was set for a project that would provide many good learning experiences in all areas of the curriculum.

We held a class meeting to talk over our plans. The children decided that Room 3 would become a ranch with 29 cowboys and cowgirls working and playing together; hence it must have a name. About six were suggested by class members and when a vote was taken, the name "Bar X-3" led the list.

The children used the wood-burning set to make a sign bearing the new name to hang above the door. Number skills were brought into use in measuring the length and width of two boards—one to face out and one to face into the classroom. They discussed how the boards could best be displayed and agreed they should be hung by hooks and rawhide instead of wire or string. This brought about an interesting report from one of the cowboys on rawhide and its uses—a first-hand science lesson.

Members of the Bar X-3 had to be checked in each morning. With this in mind, each member created his own likeness with crayons on the cover of a Dixie cup salvaged from the



One cowboy is so pleased with his appearance that he paints self-portrait. Others soon follow suit.



Bar X-3 personnel wax most creative in making puppets, even taking puppetry into their homes. Little figures of scrap material over wooden spoons, dish mops, socks, etc., ease children's speech problems, timidity and self-consciousness.

cafeteria. Many trips were made to the mirror in our room to get the true image. Each likeness was pasted to a circle of oak tag the same size as the Dixie cup cover with the child's name printed on the back. The children chose a color and made a cowboy hat from oilcloth to adorn the heads of their likenesses. These creations were then inserted in slots in wooden bars provided by the industrial arts room. When the children went home at the close of the day they turned their likenesses to the wall and when they arrived next morning they turned them around so that one could see at a glance who was absent from each table at the Bar X-3.

The children had a happy time making these "faces", choosing their hat colors and cutting with scissors, learning to use this tool safely and correctly. When they were sandpapering the wooden bars a science lesson on friction developed. They observed that the wood got hot when the sandpaper was rubbed over it. Some of the children had never worked with shellac so it was a first for them to apply it to the wood and learn to care for the brushes.

Making the attendance racks was beneficial not only in checking attendance, but it helped the children learn to read their own names and those of their friends.

One morning when the week's plans were being discussed the chairman of the day suggested that we dress up to look the part of cowboys and cowgirls. This was not difficult to do since children of this age often have western regalia in their wardrobes, to say nothing of holsters, spurs and cowboy hats. The ranchers decided to make their own necker-

chiefs from bright-colored cambric and stencil the brand on them. Here again came a lesson in numbers. How many neckerchiefs did we need? How many red? How many orange? A worthwhile lesson in measurement was demonstrated in cutting the material for the scarves. Next the children took leather strips and with the wood burning set marked each one with the insignia "Bar X-3". Each strip was stapled into a ring or slide to hold the scarf in place. So pleased was one of the cowboys with his appearance that he announced he was going to paint a picture of himself dressed up in his outfit. It wasn't long until the entire class was struck with the same idea.

Every cowboy must have his favorite horse and the Bar X-3 personnel produced their own. The best-looking ones were made from Daddy's cast-off socks stuffed with cotton. They had button eyes, yarn and frayed rope for manes. A cast-off broom handle from Mother's kitchen closet made riding easier.

From this point we progressed through a multitude of activities, each pursuing the Bar X-3 theme: along with painting, the children made murals, puppets, learned simple square dancing, decorated our cafeteria menu mat, designed birthday get-well cards and stationery with a western flavor, learned to operate and understand the electric board, and sculptured horses, ponies and cowboys in clay.

Some of the first-graders, in an independent activity, produced a movie depicting other things of interest in the life of a cowboy. Some of these frames were group square dancing, eating in the messhalls and scenes of the country



Ranchers dance to "Pop Goes the Weasel" simulated on guitars fashioned from cigar boxes. Cowboys also sing and finger-paint to music. One of Bar X-3 highlights is operating and understanding electric board wired by teacher and children working together. Making such a board builds number concepts, vocabulary.



the cowboy travels. Narrators described the life of a cowboy as the operators turned the frames of the movie.

Some of the children made peep shows using shoe boxes to house their shows while others used the lower parts of coat and suit boxes painting them to represent skyline backgrounds. We displayed these creations in a glass case in the school corridor with captions explaining the scenes printed by the first-graders in their best manuscript writing.

The Bar X-3 ranchers were learning the names of the letters in the alphabet and their corresponding sounds. One committee volunteered to make and illustrate a Bar X-3 alphabet, using 6x9-inch cards cut from oak tag. The members of the committee often consulted with their fellow-ranchers to get appropriate words to illustrate the alphabet.

The interest of the first-graders never flagged throughout the school year. Parents were enthusiastic and eager to hear about the everyday doings at the Bar X-3. This led to the planning of a chuck wagon supper for mothers and fathers

to be held the last week of school. The children wrote and decorated notes to be sent home confirming the date, time and place of the festive occasion. The room to be used as a dining room was gay with self-portraits of these hard-working cowboys and cowgirls. They made a large sign "Welcome to the Bar X-3" and placed it in an appropriate spot.

A committee of fathers transported all the properties: the mural, movie, puppets, horses, clay figures, etc., to be used as decor for the dinner. After the chuck wagon dinner a program was presented by the ranchers enlisting all the areas of the curriculum that had been used in this venture: the reading of charts, number stories, pantomimes, the singing of cowboy songs around a campfire, rhythms, simple square dancing and the demonstration of simple science experiments. It was a wonderful way to close the school year. All the families were present to see the sun set in a blaze of glory over the Bar X-3.



THE YOUNG ARTIST FOR YOUR BULLETIN BOARD



Here are four pictures that I have painted. The first is a picture of trees. I like to paint trees because they are so beautiful. The little rabbit has a home at the roots of the tree. He came out to play with his friend. It has just rained and a beautiful rainbow is out.

In the second picture, the man is driving his family to church on a snowy morning. You can see the church in the distance. The boy wanted to walk to church. He is throwing snowballs as he walks along.

In the third picture you can see my family. We are all playing train with my friend Sandy. We thought we would play a while before we went out to my grandmother's house.

In the last picture the mothers have brought their little children to school. The teacher is telling the mothers what children do in school. Some of the children will soon be ready for school. The little boy is running past the teacher to get some toys to play with.

Kathie Lake

Kathie Lake
Age 7, Grade 1
Oak Grove School
Decatur, Illinois



By **ALEX L. PICKENS**

Associate Professor of Art Education
University of Georgia, Athens

■ In its first analysis of a new opinion-sampling technique, the NEA found that only one out of six teachers would prefer large classes with a full-time clerical aid over small classes without an aid. The questions posed were "Do you think you could teach more effectively if: (1) you taught classes of 40 to 50 pupils with assistance from a full-time clerical aide, or (2) classes were limited to 25 to 30 pupils, with teachers doing the usual clerical work? The response overwhelmingly favored the second alternative. Among elementary teachers the ratio was 11 to one in favor of smaller classes and no aides.

■ The Japanese government is considering a subsidy for the purchase of audio-visual aids and other useful equipment to help Japanese secondary schools improve their teaching of English. Japan already has national subsidies to purchase equipment for teaching science.

■ Preliminary tests having proved successful, 18 areas in six midwest states, each with a major college or university as a hub, have been designated as a communications network for the new Midwest Program on Airborne Television Instruction.

MPATI plans to beam instructional telecasts from an aircraft to schools in the six states starting in February, 1961. The \$7 million project is supported by the Ford Foundation and contributions from private industry.

In a 32-page brochure released in June, MPATI indicates that it will administer the program through 18 area committees blanketing the multi-state telecast region. Working with area coordinators, these committees will include school and university administrators, educational TV representatives and lay leaders to provide liaison between MPATI and surrounding schools and colleges. The 18 colleges and universities which will serve as "resource institutions" include: Northern Illinois University, Northwestern, University of Illinois, Ball State Teachers College, Butler University, Indiana State Teachers College, Notre Dame, Purdue, University of Kentucky, University of Louisville, Michigan State University, Wayne State University, Western Michigan University, Bowling Green State University, Miami University, Ohio State University and the University of Wisconsin at Milwaukee.

The brochure lists a tentative schedule of courses to be beamed to schools within a 150-200 mile radius of the airborne transmitters. Ranging from the elementary level through college, they include foreign languages, science, arithmetic, music, social studies, art, the humanities and international relations. Courses were prepared at Purdue University in a summer workshop for

selected TV teachers and related specialists and recorded on video tape at designated educational television stations.

The brochure also contains a section advising how individual schools may participate, kinds of equipment needed and costs involved.

■ **Bill Milliken, Jr.**, director of art workshops for Binney & Smith, Inc., was guest speaker at the Golden



Jubilee Convention Banquet of the Eastern Arts Association in Philadelphia. The title of his speech: "I Remember When." After his speech Mr. Milliken was presented with a silver bowl, commissioned for the occasion by the Eastern Arts Association and executed by **Prof. Fred Lauritzen** at the University of Southern Illinois. Last year Bill Milliken was awarded a life membership in the Association of School Business Officials. A scroll and diamond lapel pin were also given him to mark his outstanding services for ASBC during the past 25 years.

■ A 1923 Idaho teacher's contract for women included the following restrictions:

- (1) Do not loiter in ice cream parlors.
- (2) Do not keep company with men.
- (3) Do not leave town without permission.
- (4) Do not dye hair or use face powder, mascara or lipstick.
- (5) Wear at least two petticoats.

■ Why not orientation for kindergarten children? **Mrs. Anna Roos**, a kindergarten teacher in Deptford Township, New Jersey, believes that orientation programs, usually held by high schools and colleges for beginning students, should also be held for children about to start kindergarten. "Such programs are a wonderful way to overcome the fears of a child," says Mrs. Roos. "If his first picture of school is one in which other children are crying, having tantrums or clinging to reluctant and embarrassed mothers, his nervous system is sure to be affected."

Besides furnishing parents with handbooks and other printed information, schools should arrange for pre-kindergarten youngsters to visit future classrooms in small groups during the preceding spring to see firsthand that kindergarten is a pleasant place. "The scope

of kindergarten orientation," writes Mrs. Roos in the May *New Jersey Education Association Review*, "is as broad as the teacher's imagination and ingenuity."

• The school library is more than a storage room for books. Speaking at the American Book Publishers Council's annual meeting, school superintendent **David Salten** of Long Beach, New York, accused teachers of virtually ignoring the school library. The responsibility for encouraging the use of the school library is too heavy to be left entirely to librarians. "Everyone in the school," he said, "must recognize the library as one of the primary forces, one of the primary resources of educational enterprise." The job is "to create an addiction to books" in students and everyone in the school must "get into the act".

• Order materials now for American Education Week, November 6-12. AEW Packets contain more than twenty promotional items. Cost: \$2 each. For further information write to American Education Week, 1201 6th Street, N.W., Washington 6, D. C.

• **Frank Bowles**, president of the College Entrance Examination Board, predicts that by 1970 every high school graduate with an IQ of 100 or more will continue his education for at least one or two years.

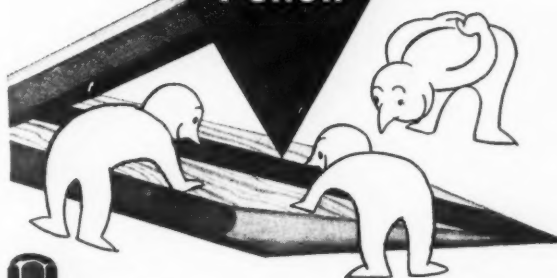
• Fingerprinting of all new teachers and supervisors in New York City schools is required under a new regulation of the Board of Education adopted during the summer. The rule went into effect September 1. Present members of the teaching staff will be fingerprinted when they take examinations for additional licenses or apply for supervisory posts.

• A package deal for new teachers has been created by the University of Wisconsin. Through the University's new Post-Graduate Teaching-Internship Program, a college graduate who wants to become a teacher but does not have the professional preparation can gain a teaching certificate, a Master's degree, a stipend, and, says the University, "a rare opportunity to participate in pioneer educational research."

Participants will receive their Master's degrees and teaching certificates after one academic year and two summer sessions. For one semester they will work as part of an instruction team in a Wisconsin elementary or secondary school under the guidance of experienced teachers and will be paid \$1,000. The "research pioneers" will also receive \$250 for their first summer in residence and will be eligible for an additional \$500 in scholarships.

• Integration for those who want it sums up the latest in a long list of plans proposed by southern cities under federal court order to desegregate their public schools. The Dallas, Texas, school board last month offered for the approval of federal courts a plan for integration to allow either segregated or integrated classes, at the people's option. (continued on page 38)

Let's look under the hood of a KIMBERLY Pencil



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See for Yourself:

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BOOKS OF INTEREST AND AUDIO-VISUAL GUIDE

By IVAN E. JOHNSON

Professor and Head
Department of Arts Education
Florida State University, Tallahassee

HANDBOOK FOR THE BEGINNING ART TEACHER
prepared by students in art education at the
College of Education, State University of New
York, Buffalo 22, N. Y., 1959, \$1.50.

Student-teacher groups in art education today are lively and stimulating to observe. Before they begin their practice teaching or internship, they seem to have some doubt as to whether they are ready for the experience. After they have completed their internship, they are exuberant and full of confidence. It is in this latter period that art education majors at the College of Education, State University of New York, Buffalo, recently prepared *A Handbook for the Beginning Art Teacher*. Their perception, before they have taught, of what a beginning art teacher should know is fascinating. Remember, these authors are young students, not experienced teachers. Many questions are raised and answered. What kind of questions may one ask of a prospective employer? What kind of an all-purpose list of supply sources will help the beginning teacher? Their section on human relations is superior to the treatment of this subject appearing in recently published texts for student teachers.

Of course there are some naïve inclusions such as the bibliography of periodicals with its inappropriate suggestions, or the section on graduate study with its unannotated list of institutions of higher learning.

The most encouraging aspect of *A Handbook for the Beginning Art Teacher* is the fact that students-about-to-be-art-teachers prepared it. Many art teacher training programs around the country have probably prepared handbooks as good or better but did not put them in print. Regardless of the occasional evidences of inexperience in such materials, there is great value in the student group exploring, evaluating and setting down some things it has observed about teaching art.

■ ■ ■

STUDENT TEACHING IN ART by Wellington Gray,
International Textbook Co., Scranton 15, Pa.,
1960.

The place of student teaching in the training of art teachers is much like confirmation class in the church. Both have great and lasting significance in the lives of the participants and to those who administer the training. Wellington Gray's *Student Teaching in Art* is one of the more comprehensive treatments of the subject. The opening chapters of the book discuss the philosophy of art education and the psychology of creative behavior. Classroom management, discipline, plan-

ning and evaluation are the subjects of the second part of the book. The headings of the latter chapters include manners and morals, professional relations, securing a teaching position, professional organizations and co-operating personnel in interne programs.

As meaningful as student teaching is to us in our training and as great as the temptation is to prepare a text for this internship, one wonders if the content of a book like *Student Teaching in Art* will be vital a year or so from now, or if it is applicable to teacher training in any given situation around the country. Recently, this reviewer had an opportunity to study a handbook for the beginning art teacher prepared by student teachers at Buffalo (New York) State Teachers' College. It had several unique qualities but perhaps the most significant was the fact that it presented its material in such a way one immediately felt that it was meaningful and keyed to real teaching situations as student teachers had observed them.

Comprehensive and practical though *Student Teaching in Art* may be, one rather wishes it were less mechanical. Student teachers today have seminars and group type instruction which permit them to discuss and tackle many types of problems. Information, for example, on membership in community organizations such as the American Legion, fraternal orders or labor unions may be better discussed in a group situation rather than read about in a text.

Mr. Gray writes smoothly and to the point. His reading lists include some excellent material on curriculum construction and teacher education.

■ ■ ■

CREATION IS A PATIENT SEARCH by LeCorbusier,
Frederick A. Praeger, Publishers, 64 University
Place, New York 3, N. Y., 1960, \$10.00.

Autobiographies of great masters reveal much about human behavior. How fortunate it is that LeCorbusier (Charles Jeanneret) has recorded so candidly his biography in *Creation is a Patient Search*. One of the great architects of this or any age LeCorbusier exemplifies creative action. This book is a self-portrait of a man engaged in creative work.

The first half of *Creation is a Patient Search* contains a chronological survey of LeCorbusier's work from his early days as a student in his native Switzerland to his latest work, the convent at La Tourette near Lyons, France. The second half is a record of his philosophy, his way of working and his pet projects. He believes

NEW BOOK



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by Carl Reed, Professor of Art Education and Joseph Orze, Associate Professor of Art Education, both of State University College of Education, New Paltz, New York.

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painting to be the key to the understanding of his creative work. LeCorbusier's description of his pet idea, *L'Unite d' Habitation*, is impressive. This, as you may recall, is the organically conceived housing project in which all elements are synthesized.

As LeCorbusier discusses his ideas and past experiences as an artist and architect, one feels that these are accomplishments of a man totally dedicated to his creative goals. It is evident that he has been persistent. That creation is a patient search is quite understandable.

■ ■ ■

INTEGRATED TEACHING MATERIALS

by Murray Thomas and Sherwin Swartout, Longmans, Green and Company, Inc., 119 West 40th Street, New York 18, N. Y., 1960, \$6.75.

It's getting pretty hard these days to recognize a book as an audio-visual or communications text. The title may deceive you or the organization of the content or the protestations of the author may not give you a clear picture. At first glance, one may believe *Integrated Teaching Materials* to be a text for libraries or for curriculum specialists. Perhaps this kind of a situation comes about because of the desire of audio-visual specialists to broaden their service and role in the school. In some ways, they do strengthen their role in that the services they offer, as in *Integrated Teaching Materials*, are sufficiently general to touch on a multitude of learning situations. But in the case of the creative visual arts, the presentation here is thin and ambiguous.

When the authors are writing of such audio-visual techniques as TV, photography, recordings, teaching models and reference materials, they present them exceedingly well. The format of the book is simple. Illustrations are generously sprinkled throughout its 500 pages. Excellent photos were used in *Integrated Teaching Materials* but the drawings used to illustrate techniques are too sketchy and casual.

■ ■ ■

ANDRE DRAIN by Denys Sutton, Phaidon Press, Doubleday and Company, Inc., 575 Madison Ave., New York 22, N. Y., 1960, \$3.95.

Until recently very little has been written of Andre Derain. Along comes a particularly good buy at \$3.95, Denys Sutton's *Andre Derain*. It is a good

Exciting, recent crafts books



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buy in that it includes a generous number of well-reproduced works of the French Fauve. Sensitively told, Sutton's account of Derain's life pieces together some little-known incidents in his life. Derain's revolt against cubism is discussed. Since he was a prolific letter writer, his correspondence gives a good "profile" of his purposes as a painter and as a man. Because of the paucity of material on Derain and because Sutton has given us a good bibliography, this book is worth remembering.

■ ■ ■

THE BEGINNER'S BOOK OF POTTERY, Part I: "Coil and Slab Pottery."

THE BEGINNER'S BOOK OF POTTERY, Part II: "Throwing, Casting, Decoration, Firing."

by Harold Powell, Emerson Books, Inc., 251 West 19th St., New York, N. Y., 1960, \$2.50 each.

For the home potter, Harold Powell has written a small two-book series on techniques and processes. As the titles indicate, these are beginner's books. Mr. Powell writes with novices in mind. While the approach to design quality is missing, Mr. Powell's technical data is acceptable.

Prof. Speaking . . .

(continued from page 35)

■ With a new state sales tax, Kentucky has increased teacher salaries for this year by as much as \$900.

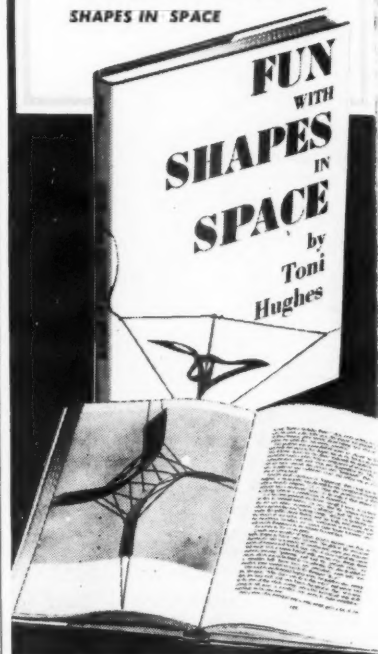
■ No diminution in the national shortage of 135,000 qualified teachers. This is the conclusion reached by Ray C. Maul, associate research director for NEA, in the 13th annual *Teacher Supply and Demand in Public Schools* report. Although there is an increase of 8.3 per cent this year in the number of college graduates qualified to teach, rising school enrollments absorb the extra number.

Men comprise 38.3 per cent of the incoming group of teachers, reflecting, in part, that greater numbers of teachers are being prepared to teach in high schools.




There are encouraging increases in fields where shortages of qualified teachers are most urgent: science, 26.4 per cent increase; foreign languages, 21.1 per cent; mathematics 31.9 per

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ARTS AND ACTIVITIES

cent. Increases above average were noted also in English and commerce.

■ A new quarter-million dollar Burroughs 220 computer at Cornell University has demonstrated not only that it can win games of tic-tac-toe against human opponents, it can catch the opponents in cheating. One of its taped remarks: "Naughty, naughty! you didn't play fair last time. If you promise not to cheat we can play again."

There are about 2000 researchers familiar with the use of computers in this country, according to J. Barkley Rosser of Cornell, whose graduate students use the Burroughs without charge, although it costs \$150 an hour to operate.

■ A teaching machine can be a plain wooden box with a hole in the top or an electronic manual that does everything but join your professional organizations for you. One of the latest automatic tutors resembles nothing more than a piece of paper. Called the "Autotutors", it works on the same principle as those children's coloring books in which colors appear when the pages are wet with water.

Next to each question is a series of multi-choice answers. The child brushes water on his choice. If he is right the answer turns green; red appears if the choice is wrong. The device is cheap and easily adaptable to a variety of subject matter and the teacher can tell at a glance how well the material has been covered.

The "Autotutor" was developed at the New York Institute of Technology.

■ Harold McWhinnie, art teacher at the University of Chicago Laboratory School, has been awarded a Fulbright Fellowship to teach and paint in Grenada, B.W.I. for the 1960-61 school year.

■ Levittown, Long Island, N. Y., School officials state the 3-group system (advanced, above-average, average) has not provided the majority of pupils with "a satisfactory learning situation". A recent study has shown that diversity among pupils is necessary to promote learning.

■ As a result of last year's parochial school fire, Chicago's Board of Education is providing 10 public schools with automatic sprinkler systems and planning five more. A new city

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■ William D. Bontwell, director of scholastic book service at Teachers College, Columbia, says that a book is "something to be put in your head rather than on the shelf. The paperback book is a long intellectual drink in a paper cup." Paperbacks sell at 3 million a year.

■ A person's perception of simple facts influenced by group pressures according to Solomon E. Asch of Swarthmore College. Over a period of several years, experiments designed to test ability to resist the pressure of majority opinion showed only 25 per cent of those persons tested were not swayed by false consensus.

■ Two teachers at Emerson, N. J., high school have tried an experiment in reading in depth. Students spend several months reading on one subject. This reading includes fiction, non-fiction periodicals, etc. This project seems to have caused increased interest in books, new interests of other types, and

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individual research. Students follow up the reading with comparison studies considering readability, reliability, information, etc.

■ A questionnaire by the AASA to superintendents in the U.S. reveal interesting statistics. The average school superintendent in the U.S. is: (1) 51 years old, (2) comes from rural or small town background, (3) took his first educational job when in his twenties, (4) became a superintendent when he was 36, (5) makes a medium salary of \$10,700, (6) has both Bachelor's and Master's degree and (7) thinks school finance is the most important field of study for a superintendent.

■ The Georgia State Legislature has approved a bill calling for state colleges to send a progress report on freshmen to their respective high schools to enable the administrators to get a better idea of teachers' effectiveness. This process will possibly have some influence on teaching methods of Georgia high school teachers.

■ Walter McQuade, associate editor of Architectural Forum, in speaking to a school administrators' convention,



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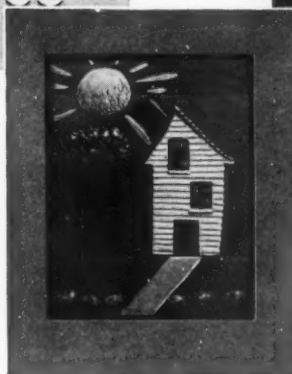
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said that "School buildings are only a little better than stereotypes of another age. They lack the element of delight and architects should be allowed to add the quality of imagination to schoolhouses."

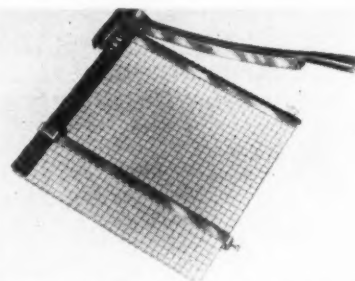
■ Experts predict that the auditorium as it is known today will soon be replaced by a "multi-use instructional center" that can be divided at a moment's notice into classrooms, theater or assembly hall.

Shop Talk

(continued from page 4)

as a favor for a printer friend who had suggested that a machine for cutting paper in required sizes would be a boon to the printing trades. At the time the printer was limited to the use of a sliding knife at the base of a tilted table for cutting stock for small work—a slow and often inaccurate method.

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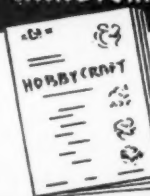
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Chart-Pak, Inc., 1 River Rd., Leeds, Mass.
Chicago Bronze & Color Works, 2639 W. Grand Ave., Chicago 12, Ill.
The China Decorator, P. O. Box 36-C, Pasadena, Calif.
Cleveland Crafts Co., 4707 Euclid Ave., Cleveland 3, Ohio
Cole Ceramic Laboratories, Gay-Way, Sharon, Conn.
Columbia Cement Co., 150 Ingraham St., Brooklyn 37, N. Y.
Comet Press, 200 Varick St., New York 14, N. Y.
Commonwealth Felt Company, 76 Summer St., Boston 10, Mass.
Consumers Paint Factory, Inc., 5300 W. 5th Ave., Gary, Ind.
Continental Models, Inc., 45 North Station Plaza, Great Neck, N. Y.
Cooper School of Art, 6300 Euclid Ave., Cleveland, Ohio
Copper Shop, 2185 E. 14th St., Cleveland 15, Ohio
Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10, Ohio
Craftool Co., 4921 Exposition Blvd., Los Angeles 16, Calif.
Craftools, Inc., 396 Broadway, New York 13, N. Y.
Craft Service, 337 University Ave., Rochester 7, N. Y.
Craft Service Supply, 6431 Perry, St. Louis 20, Mo.
Craftman Supply House, 35 Brown's Ave., Scottsville, N. Y.
Cramer Mold Shop, 746 Cherry St., Fostoria, Ohio
Crayon Water Color & Craft Institute, 420 Lexington Ave., New York 17, N. Y.
Creek Turn Pottery, Route 38, Hainesport, N. J.
J. J. Cress Co. Inc., 323 W. Maple Ave., Monrovia, Cal.
Cushman & Denison Mfg. Co., 730 Garden Street, Carlstadt, N. J.
H. G. Daniels Co., 2543 W. 6th St., Los Angeles 57, Cal.
Davis Publications, 44 Portland St., Worcester 8, Mass.
Davenport Ceramics, 734 S. 27th St., Lincoln, Neb.
Delkote, Inc., P. O. Box, 1335, Wilmington, Del.
Delta Brush Mfg. Corp., 120 S. Columbus Ave., Mt. Vernon, N. Y.
Dennison Mfg. Co., 300 Howard St., Framingham, Mass.
Dependable Mfg. Co., 2407 Ft. Crook Rd., Bellevue, Nebr.
Desks of America, Inc., P. O. Box 6185, Bridgeport 6, Conn.
Di Carlo Pen Co., 3 Station Rd., Madison, N. J.
Joseph Dixon Crucible Co., 167 Wayne St., Jersey City 3, N. J.
William Dixon, Inc., 32-42 E. Kinney St., Newark 1, N. J.
Stanley Doggett, Inc., P. O. Box 11, South Orange, N. J.
Don Dee Shellcraft, 646 N. Grandview, Daytona Beach, Fla.
Douglas & Sturgess, 475 Bryant St., San Francisco 7, Cal.
Dover Publications, Inc., 180 Varick St., New York 14, N. Y.
Dremel Mfg. Co., 2420 18th St., Racine, Wisc.
Duncan Ceramic Products, Inc., 4030 N. Blackstone, Fresno 3, Cal.
Duralac Chemical Co., 325 Marginal St., East Boston 28, Mass.
E. P. Dutton & Co., Inc., 300 Park Ave., South, New York 10, N. Y.
Dwinell Art & Craft Supply, 2312 National Rd., Wheeling, W. Va.
Eagle Pencil Co., Danbury, Conn.
Eastern Handicraft Supply Co., Inc., 132 Spring St., New York 12, N. Y.
Educators Progress Service, Randolph, Wis.
Elcraft, 2701 East Third Ave., Denver 6, Col.
Empire State Ceramics, 5 Lucy St., Binghamton, N. Y.
Ethl Studios, Inc., Glenville, Conn.
Evanston Ceramic Supply, 807 Main St., Evanston, Ill.
Exposition Press, 386 4th Ave., New York 16, N. Y.
A. W. Faber-Castell Pencil Co., Inc., 41-47 Dickerson St., Newark 3, N. J.
Fairchild Ceramic Supply Co., 712 Center St., Freeland, Pa.
Feather-Mark Products Co., 173 Water St., New York 38, N. Y.
Felt For Fun, 21-23 Utopia Pkwy Whitesone 57, N. Y.
Flash Mfg. Co., 169 Murray St. Newark 5, N. J.
Flexcraft Industries, 527 Ave. P Newark 5, N. J.
Dorothy Flicek Industries, Inc. 5680 Northwest Highway, Chicago 11, Ill.
Floquil Products, Inc., Cobleskill N. Y.
Florida Shellcrafters, Box 188 Pinellas Park, Fla.
Florida Supply House, P. O. Box 847, Bradenton, Fla.
Forvour Ceramic Studio, 26 Lumberton Rd., Hainesport, N. J.
A. I. Freidman, Inc., 25 W. 45th St., New York 36, N. Y.
Gare Ceramic Supply Co., 85-85 Main St., Haverhill, Mass.
Garrett Tubular Products, Inc., P. O. Box 237, Garrett, Ind.
Gem-o-Lite Plastics, 5529 Cahuenga Blvd., North Hollywood, Calif.
General Pencil Co., 67 Fleet St. Jersey City, N. J.
Glass Art, P. O. Box 2010, Santa Fe, New Mexico.
Gledhill Bros. Inc., 20 Chestnut Ave., Boston 30, Mass.
The Glidelite Co., 27 Ridge Rd. Emerson, N. J.
Glu-Pen Corp., P. O. Box 502 Hampton, Va.
M. P. Goodkin Co., 112 Arlington St., Newark 2, N. J.
Gordon Art Center, 530 Lincoln Rd., Miami Beach 39, Fla.
Grand Leather Co., 3011 No. Grand, St. Louis 7, Mo.
Grant Handweaving Supply Co., 295 W. 1st North, Provo, Utah
Graphic Chemical & Ink Co., 714 N. Ardmore Ave., Villa Park, Ill.
T. H. Greenwood Co., Pennsylvania & Logan Aves., North Hills, Pa.
Gregory Kilns, 21570 Edgely Dr., Cleveland 23, Ohio
Griffin Craft Supplies, 5626 Telegraph Ave., Oakland 9, Calif.
M. Grumbacher, Inc., 484 W. 34th St., New York 1, N. Y.
C & K Gugenheimer, 898 River Rd., Edgewater, N. J.
J. L. Hammett Co., 290 Main St., Cambridge, Mass.
The Handcrafters, Wapun, Wis.
Harper & Bros., New York 16, N. Y.
Harper Ceramics, 109-111 S.W. 6th St., Ft. Lauderdale, Fla.
Harrop Ceramic Service Co., 3470 E. Fifth Ave., Columbus 19, Ohio
Hastings & Co., Inc., 2314 Market St., Philadelphia 1, Pa.
Hastings House, Publishers, Inc., 151 E. 50th St., New York 22, N. Y.
Helen's Rainbow Paints, 8311 Pillsbury Ave., South, Minneapolis 20, Minn.
Mrs. Helm's Dresden Craft Supplies, 5712 Woodland Lane, Minneapolis 24, Minn.
John Henschel & Co., Inc., 425 Park Ave., So., New York 16, N. Y.
Hercules Chemical Co., Inc., 41- Broadway, New York 13, N. Y.
Hevi-Duty Electric Co., P. O. Box 563, Milwaukee 1, Wisc.

Giggins Ink Co., Inc., 271 Ninth St., Brooklyn 15, N. Y.
 R. Hill Co., 35 W. Grand River, Detroit 26, Mich.
 Hill & Wang, 104 Fifth Ave., New York 11, N. Y.
 Hirsch's Hobby & Crafts, 720 Main St., Lewiston, Idaho
 Hobby Mfg. Co., 12831 Lyndon, Detroit 27, Mich.
 Holland Mold Shop, 1040 Pennsylvania Ave., Trenton, N. J.
 Holt, Rinehart & Winston, Inc., 383 Madison Ave., New York 17, N. Y.
 Hommel Co., P. O. Box 475, Pittsburgh 30, Pa.
 House of Ceramics, Inc., 3293-95 Jackson Ave., Memphis 12, Tenn.
 House of Wood and Crafts, 3408 S. Holston St., Milwaukee, Wisc.
 Charles Houston Mold Co., P. O. Box 4073, Fresno, Calif.
Howard Hunt Pen Co., Seventh State Sts., Camden 1, N. J.
 H. Huppert Co., 6830 S. Cottage Grove, Chicago 37, Ill.
 Hazel Hurley Studio, 830 Warren Ave., Downers Grove, Ill.
 J. Art Brush Co., 13 Jordan Ave., Brunswick, Me.
 Idings Paint Co., Inc., 45-30 38th St., Long Island City 1, N. Y.
 Ideal Paste & Chemical Co., 3559 E. 140th St., Cleveland, Ohio
 Imini Ceramic Service, 439 N. Wells St., Chicago 10, Ill.
 Illinois Bronze Powder Co., 2023 S. Clark St., Chicago 16, Ill.
Immerman & Sons, 1924 Euclid Ave., Cleveland 15, Ohio
 Imperial Bead Co., 1905 Marmion Ave., New York 60, N. Y.
 International Crafts, Inc., 325 W. Huron St., Chicago 10, Ill.
 J. & M. Novelities, Box 173A, Broadview, Ill.
 Victor Jakl, Elmsford, N. Y.
 Jerart's "House of Many Crafts", 5744 Tujunga Ave., North Hollywood, Calif.
 Jewel Leather Goods Co., 154 Grand St., New York 13, N. Y.
 Jewelry Craftsman Co., 139 N. Wabash Ave., Chicago 2, Ill.
 Jewelry Craft Supply, P. O. Box 14, Forest Hills 75, N. Y.
 William G. Johnston Co., P. O. Box 6759, Pittsburgh 12, Pa.
 Kabat Art & Crafts, Inc., Box 1152, Cleveland 3, Ohio
 Kemper Mfg. Co., P. O. Box 545, Chino, Cal.
 Kenner Products Co., 912 Sycamore St., Cincinnati 2, Ohio
 Kewaunee Technical Furniture Co., Statesville, N. C.
 Kiln-Gard, P. O. Box 1055, 214 8th Ave., N., Jacksonville Beach, Fla.
 Kit Kraft, Box 1086, Studio City, Cal.
 H. B. Klopfenstein & Sons, Route 2, Crestline, Ohio
 Koh-I-Noor Pencil Co., Inc., North St., Bloombury, N. J.
 Sam Kramer, 29 W. Eighth St., New York 11, N. Y.
 Krylon, Inc., Ford and Washington Sts., Norristown, Pa.
 Kurtz Bros., Fourth & Reed Sts., Clearfield, Pa.
Lamp Products, Box 34, Elmo, New York
 L & L Mfg. Co., 136 8th St., Upland, Pa.
 Landers-Segal Color Co., 78 DeLeon St., Brooklyn 31, N. Y.
 Langnickel, Inc., 115 W. 31st St., New York 1, N. Y.
 Lapidary Equipment Co., Inc., 1545 W. 49th St., Seattle 7, Washington
J. C. Larson Co., 820 S. Tripp, Chicago 24, Ill.
 J. S. Latta & Son, 2218 Main St., Cedar Falls, Iowa
 LaVee Studio, 22 E. 29th St., New York 16, N. Y.
 Nilus Lasclerc, Inc., L'Isletville, Quebec
 The Lehrhaupts Ceramic Workshop, 400 Fifth Avenue, Asbury Park, N. J.
 Lewis Artist Supply Co., 6408 Woodward Ave., Detroit 2, Mich.
 Lily Mills Co., Shelby, N. C.
Ernest Linick & Co., 5 S. Wabash Ave., Chicago 2, Ill.
 Loom Craft Studio, 687 Rombach Ave., Wilmington, Ohio
 The Macmillan Co., 60 Fifth Ave., New York 11, N. Y.
 Magnus Craft Materials, Inc., 108 Franklin St., New York 13, N. Y.
 D. N. Mallory, 598 Potrero Ave., San Francisco 10, Cal.
 Marsh Company, 98 Marsh Bldg., Belleville, Ill.
 Mason Instrument Co., 29 Elm Ave., Mt. Vernon, N. Y.
Master Addresser Co., 6500 W. Lake St., Minneapolis, Minn.
Mayco Colors, 10645 Chandler Blvd., North Hollywood, Calif.
 Mayline Co., Inc., 525 N. Commerce St., Sheboygan, Wis.
David McKay Co., Inc., 119 W. 40th St., New York 18, N. Y.
McKnight & McKnight Publishing Co., Towanda Ave. & Rt. 66, Bloomington, Ill.
 Metal Findings Corp., 152 W. 22nd St., New York 11, N. Y.
 Metal Goods Corp., Craft Div., 5239 Brown Ave., St. Louis 15, Mo.
 Millers Forge Mfg. Corp., 250 4th Ave., New York 3, N. Y.
 Minnesota Mining & Mfg. Co., 900 Bush Ave., St. Paul 5, Minn.
Mitchell-Steven Hobbyscraft Co., 471 Main St., Farmingdale, L. I., New York
 Frank Mittermeier, 3577 E. Tremont Ave., New York 65, N. Y.
 Modern Mosaics, Div. of Immerman & Sons, 2185 E. 14th St., Cleveland 15, Ohio
 Modern School Supplies, P. O. Box 958, Hartford, Conn.
Montgomery Studio, R. D. 4, West Chester, Pa.
 F. Townsend Morgan, 406 Schley Road, Annapolis, Md.
 The Morilla Co., Inc., 330 E. 23rd St., New York 10, N. Y.
 Mosaic Crafts, 80 W. 3rd St., New York, N. Y.
 Mutschler Brothers Co., South Madison St., Nappanee, Ind.
Mutual Aids, 1946 Hillhurst, Los Angeles 27, Calif.
 Mystik Adhesive Products Inc., 2635 No. Kildare Ave., Chicago 39, Ill.
 National Crayon Co., 117 Main St., Easton, Pa.
National Handicraft Co., 199 William St., New York 38, N. Y.
 Naz-Dar Co., 461 Milwaukee Ave., Chicago, Ill.
 New Jersey Grayon Co., Inc., 133-138 N. 10th St., Paterson, N. J.
 Newton Potters Supply, Inc., 1021 Boylston St., Rte. 9, Newton 61, Mass.
Nobema Products Corp., 141 Greene St., New York 12, N. Y.
 Norwood Loom Co., P. O. Box 272, Baldwin, Mich.
 Nu Media, Fairbault, Minn.
 The Ohio Art Material Co., 2174 E. Ninth St., Cleveland 15, Ohio
 Ohio Ceramic Supply, Box 134, Kent, Ohio
 Oleira Ceramics, 152 Conklin Ave., Binghamton, N. Y.
 O-P Craft Co., Inc., Sandusky, Ohio
Or. Rug Co., Lima, Ohio
 Osborn Supply Co., 802 N. Broadway, Joliet, Ill.
 Oxford University Press, 16-00 Pollett Drive, Fair Lawn, N. J.
 Pacific Arts & Crafts, 2840 White Settlement Road, Fort Worth, Texas
 Palmer-Pann Corporation, 328 N. Westwood Ave., Toledo, Ohio
 Palmer Show Card Paint Co., Troy, Mich.
 Pack-O-Fun, 741 Devon, Park Ridge Ill.
 Park Cement & Chemical Co., 2403 W. Homer St., Chicago 47, Ill.
 Parker Ceramics Supply Co., 2204 W. 23rd St., Des Moines 10, Iowa
 Pearl Products, Inc., 105 E. Glenside Ave., Glenside, Pa.
 Peoria Arts & Crafts, 1207 W. Main St., Peoria, Ill.
 Permacel, New Brunswick, N. J.
 Permanent Pigments, Inc., 2700 Highland Ave., Norwood 12, Ohio
 Philadelphia Museum, College of Art, Broad and Pine, Philadelphia 2, Pa.
 Plastic Products Co. of Utah, P. O. Box 1415, Salt Lake City 10, Utah
 Polymer Tempera, Inc., 17 Hawkins St., Somerville 43, Mass.
Potters' Wheel, 11447 Euclid Ave., Cleveland 6, Ohio
 Pottery by Dot, 408 E. 72nd St., Seattle, Wash.
 Pottery Workshop — Ceramastone, Chipta Park, Colo.
 Practical Drawing Co., 2205 Cockrell, Dallas, Texas
 Quality Hobby Dist., 1220 Boissevain Ave., Norfolk, Va.
 R & B Art-Craft Co., 11019 S. Vermont Ave., Los Angeles 44, Calif.
 Regent Products Co., 251 E. Grand Ave., Chicago 11, Ill.
 Reinhold Book Division, 430 Park Ave., New York 22, N. Y.
 Reliance Pen & Pencil Corp., 22 S. Sixth Ave., Mt. Vernon, N. Y.
 Rembrandt Graphic Arts Co., Inc., Stockton, N. J.
Research Products Corp., 1015 E. Washington Ave., Madison 1, Wis.
 Re-Ward Ceramic Color Mfrs., Inc., 1985 Firestone Blvd., Los Angeles, Calif.
RIA Publisher, Wynigenstr. 15 Burgdorf/Switzerland
 Rich Art Color Co., Inc., 31 W. 21st St., New York 10, N. Y.
 Rockcote Paint Co., 200 Sayre St., Rockford, Ill.
 The Ronald Press Co., 15 E. 26th St., New York 10, N. Y.
 The Rosenthal Co., 45 E. 17th St., New York 3, N. Y.
 Robert Rosenthal, Inc., 840 Broadway, New York 13, N. Y.
 W. J. Ruscoe Co., 475-485 Kenmore Blvd., Akron 1, Ohio
 S. S. Artist Materials, Inc., 712 N. State St., Chicago 10, Ill.
St. Louis Crafts, 15 W. Moody Ave., St. Louis 19, Mo.
 Sanford Ink Company, 2740 Washington Blvd., Bellwood, Ill.
Sax Brothers, Arts & Crafts, 1103 N. Third St., Milwaukee 3, Wis.
 Sbar's, 607 Broadway, Camden 3, N. J.
 School Products Co., 330 E. 23rd St., New York 10, N. Y.
 William R. Scott, Inc., 8 W. 13th St., New York 11, N. Y.
 Screen Process Supplies Mfg., Co., 1199 E. 12th St., Oakland 6, Calif.
Sculpture House, 38 E. 30th St., New York 16, N. Y.
Seesley's Ceramic Service, 7-9 River St., Oneonta, N. Y.
 Seneca Novelty Co., Inc., 52-54-56 Miller St., Seneca Falls, N. Y.
 Seward Publishing Co., 1269 Ozeta Terr., Los Angeles 6, Calif.
 E. H. Sheldon Eqpt. Co., Muskegon, Mich.
 Shell-Art Novelty Co., 229 S. 9th St., Philadelphia 7, Pa.
 Robert Simmons, Inc., 555 Sixth Ave., New York, N. Y.
 The L. W. Singer Co., Inc., 249-259 W. Erie Blvd., Syracuse 2, N. Y.
 Jane Sneed Publisher, P. O. Box 4909, Philadelphia 19, Pa.
 C. W. Somers & Co., 387 Washington St., Boston 8, Mass.
Soriano Ceramics, Inc., 20-21 Steinway St., Long Island City 5, N. Y.
 Specialized Ceramics Corp., Box 453, Wellsville, N. Y.
 Speedliner Co., 4404 Ravenswood, Chicago 40, Ill.
 Speedy Products, Inc., 91-93 121st St., Richmond Hill 18, N. Y.
 Sprayway, Inc., 7644 Vincennes Ave., Chicago 20, Ill.
 J. S. Staedtler, Inc., 25 Dicarolis Court, Hackensack, N. J.
 Standard Toykraft Products, Inc., 95 Lorimer St., Brooklyn 6, N. Y.
 Stanley & Associates, 600 N. Hill St., Oceanside, Calif.
 Stanley Tools, New Britain, Conn.
 Sterling Publishing Co., Inc., 419 Fourth Ave., New York 16, N. Y.
 Stewart Clay Company, Inc., 133 Mulberry St., New York 13, N. Y.
 Sto-Rex Craft, Div. Western Mfg. Co., 149 Ninth St., San Francisco 3, Calif.
 Strathmore Paper Co., West Springfield, Mass.
 Strauch Leathercraft Supply Service, 28 Sanford St., Glen Falls, N. Y.
 Superior Instrument Co., 11 Moonachie Road, Hackensack, N. J.
 Swan Pencil Co., 221 Fourth Ave., New York 3, N. Y.
 M. Swift & Sons, Inc., 10 Love Lane, Hartford, Conn.
 Tanart Leathercraft Co., 149 N. Third St., Philadelphia 6, Pa.
 Tandy Leather Co., 300 Throckmorton, Fort Worth, Texas
 Samuel Taubman & Co., Inc., 176 Madison Ave., New York 16, N. Y.
 Technical Adhesives, Inc., 3500 Church St., Evanston, Ill.
Technical Papers Corp., 25 Huntington Ave., Boston 16, Mass.
Tepping Studio Supply Co., 3517 Riverside Dr., Dayton 5, Ohio
 The Testor Corporation, 615 Buckbee, Rockford, Ill.
 Testrite Instrument Co., Inc., 135 Monroe St., Newark 5, N. J.
Thomas C. Thompson Co., 1539 Deerfield Rd., Highland Park, Ill.
 Thompson - Winchester Co., Inc., 1299 Boylston St., Boston 15, Mass.
 Time-Saving Specialties, 2922 Bryant Ave. S., Minneapolis 8, Minn.
 Toby Products, Box 175, York, Pa.
 Torrance Glass & Color Works, P. O. Box 2097, Torrance, California

Union Rubber & Asbestos Co.
University Hobby Crafts
Weber Co.
Whithold Glues, Inc.
CERAMIC SUPPLIES
American Art Clay Co.
Arts & Crafts Distributors, Inc.
Bergen Arts & Crafts
A. B. J. Kilns
Buffalo Ceramic & Art Supply
Ceramic Art Supply Co.
Ceramic Creations
Ceramics by Edna Parker
Columbia Ceramics Labs.
Craftools, Inc.
Damer Mold Shop
Eck Turn Pottery
Everport Ceramics
Funcan Ceramic Products Inc.
Furnace State Ceramics
Hill Studios, Inc.
Hanson Ceramic Supply
Hirschfeld Ceramic Supply Co.
Jagell Products, Inc.
Jovour Ceramic Studio
Kre Ceramic Service Co.
Kendall Bros., Inc.
E. H. Greenwood Co.
L. Hammett Co.
The Handcrafters
Harper Ceramics
Hirzel's Hobby & Crafts
Hommel Co.
House of Ceramics
House of Wood & Crafts
Charles Houston Mold Co.
L. Art Brush Co.
L. Mini Ceramic Service Co.
Temper Mfg. Co.
S. Latta & Son
Haupt Ceramics Workshop
Magnus Craft Materials, Inc.
Rayco Colors
Montgomery Studio
National Handicraft Co.
Newton Pottery & Supply
Nobema Products
Ohio Ceramic Supply
Oleira Ceramics
Parker Ceramics Supply Co.
Peoria Arts & Crafts
Potter's Wheel, Inc.
Pottery by Dot
Practical Drawing Co.
Re-Ward Ceramic Color Mfrs.
S. S. Artist Materials
Sax Bros. Inc.
Sbar's
School Products Co.
Sculpture House
Sleeleys Ceramic Service
Soriano Ceramics, Inc.
Specialized Ceramics Corp.
Stewart Clay Co., Inc.
Tepping Studio Supply Co.
University Hobby Crafts
Van Howe Ceramic Supply Co.
S. Paul Ward, Inc.
Western Ceramics Supply Co.
CHALK
American Art Clay Co.
American Crayon Co.
Art Crayon Co.
Arts & Crafts Distributors, Inc.
Balda Art Service
Joseph Dixon Crucible Co.
A. W. Faber-Castell Pencil Co.
J. L. Hammett Co.
John Henschel & Co., Inc.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Kohl-Noor Pencil Co., Inc.
Landers-Segal Color Co.
J. S. Latta & Son
Lewis Artist Supply Co.
National Crayon Co.
Nobema Products Co.
Parker Ceramics Supply Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
Robert Rosenthal, Inc.
Sax Bros., Inc.
Sbar's
School Products Co.
Utrecht Linens
Walbuck Crayon Co.
Weber Costello Co.
Welded Plastics Corp.
CHARCOAL
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Crafting Mfg. Co.
Joseph Dixon Crucible Co.
Engle Pencil Co.
A. W. Faber-Castell Pencil Co.
A. I. Friedman, Inc.
General Pencil Co.
M. Grumbacher, Inc.
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Jerat's
J. S. Latta & Son
Lewis Artist Supply Co.
Nobema Products Corp.
Ohio Art Material Co.

Parker Ceramic Supply Co.
Peoria Arts & Crafts
Permanent Pigments, Inc.
Practical Drawing Co.
Regent Products Co.
Reliance Pen & Pencil Corp.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros. Arts & Crafts
Sbar's
Robert Simmons, Inc.
University Hobby Crafts
Weber Costello Co.
F. Weber Co.
CLAY, MODELING
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Art Crayon Co., Inc.
Artone Color Corp.
Arts & Crafts Distributors, Inc.
Chas. A. Bennett Co., Inc.
Bienfang Paper Co.
Binney & Smith, Inc.
Milton Bradley Co.
Buffalo Ceramic & Art Supply
Ceramic Art Supply Co.
Cleveland Crafts Co.
Cole Ceramic Labs.
Craft Service
Crafting Mfg. Co.
Davenport Ceramics
Duncan Ceramic Products
Ertl Studios, Inc.
Fairchild Ceramic Supply Co.
A. I. Friedman, Inc.
T. H. Greenwood Co.
J. L. Hammett Co.
Harper Ceramics
Hirzel's Hobby & Crafts
O. Hommel Co.
House of Ceramics, Inc.
House of Wood & Crafts
Illini Ceramic Service, Inc.
Jerat's
Kabat Art & Crafts, Inc.
Kenner Products Co.
J. S. Latta & Son
Lewis Artist Supply Co.
Magnus Craft Materials, Inc.
Mitchell Steven Hobbyscraft
Montgomery Studio
National Handicraft Co.
Newton Pottery Supply
Ohio Art Material Co.
Ohio Ceramic Supply
Oleira Ceramics
Parker Ceramics Supply Co.
Peoria Arts & Crafts
Potter's Wheel, Inc.
Pottery by Dot
Practical Drawing Co.
Regent Products Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
Sbar's
School Products Co.
Sculpture House
Sleeleys Ceramic Service
Specialized Ceramics Corp.
Standard Toykraft
Stewart Clay Co.
Strauch Leathercraft Supply
Tepping Studio Supply Co.
Transogram Co., Inc.
Troost Modelcraft & Hobbies
University Hobby Crafts
Van Howe Ceramic Supply Co.
S. Paul Ward, Inc.
F. Weber Co.
Western Ceramics Supply Co.
CLAY, PLASTIC
American Art Clay Co.
American Crayon Co.
Artone Color Corp.
Arts & Crafts Distributors, Inc.
Binney & Smith, Inc.
Buffalo Ceramic & Art Supply
Cleveland Crafts Co.
Crafting Mfg. Co.
Creek Turn Pottery
Davenport Ceramics
Delkote, Inc.
Douglas & Sturgess
Ertl Studios, Inc.
J. L. Hammett Co.
Harper Ceramics
Hirzel's Hobby & Crafts
House of Ceramics, Inc.
House of Wood & Crafts
Illini Ceramic Service, Inc.
Jerat's
Kabat Art & Crafts, Inc.
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Nobema Products Corp.
Parker Ceramics Supply Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
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S. S. Artist Materials, Inc.
Sax Bros., Inc.
School Products Co.

Sculpture House
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Stewart Clay Co., Inc.
Strauch Leathercraft Supply
Tepping Studio Supply Co.
University Hobby Crafts
Van Howe Ceramic Supply Co.
S. Paul Ward, Inc.
Welded Plastics Corp.
Western Ceramics Supply Co.
COLORS, DRY
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Binney & Smith, Inc.
Milton Bradley Co.
Cleveland Crafts Co.
Stanley Doggett, Inc.
Dwinnell Art & Craft Supply
M. Grumbacher, Inc.
J. L. Hammett Co.
Hirzel's Hobby & Crafts, Inc.
House of Wood & Crafts
Kabat Art & Crafts, Inc.
Landers-Segal Color Co.
Magnus Craft Materials, Inc.
Mitchell Steven Hobbyscraft
National Handicraft Co.
Nobema Products Corp.
Nu Media
Ohio Art Material Co.
Palmer Show Card Paint Co.
Regent Products Co.
Rich Art Color Co.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
Sbar's
Robert Simmons, Inc.
University Hobby Crafts
Weber Costello Co.
F. Weber Co.
COLORS, OIL
Alabastine Paint Products
American Artists' Color Works
American Handicrafts Co.
Art Crayon Co., Inc.
Arts & Crafts Distributors, Inc.
Avalon Mfg. Corp.
Buffalo Ceramic & Art Supply
Chicago Bronze & Color Works
The Crafting Mfg. Co.
H. G. Daniels Co.
Flexcraft Industries
M. Grumbacher, Inc.
J. L. Hammett Co.
J. S. Latta & Son
Lewis Artist Supply Co.
National Handicraft Co.
Nobema Products Corp.
Ohio Art Material Co.
Peoria Arts & Crafts
Permanent Pigments, Inc.
Practical Drawing Co.
Quality Hobby Dist.
Regent Products Co.
Rich Art Color Company Inc.
Rockote Paint Co.
S. S. Artist Materials
Sax Bros., Inc.
Robert Simmons, Inc.
Standard Toykraft
Strauch Leathercraft Supply
Testor Corporation
University Hobby Crafts
Utrecht Linens
Weber Costello Co.
F. Weber Co.
Winsor & Newton, Inc.
COLORS, POSTER
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Art Crayon Co., Inc.
Artone Color Corp.
Arts & Crafts Distributors, Inc.
Beckley-Cardy Co.
Bienfang Paper Co.
Binney & Smith, Inc.
Milton Bradley Co.
Bridgeport Pen Co.
Buffalo Ceramic & Art Supply
Carter's Ink Co.
Chicago Bronze & Color Works
Cleveland Crafts Co.
Consumer Paint Factory, Inc.
Crafting Mfg. Co.
Craft Service
Cushman & Denison Mfg. Co.
H. G. Daniels Co.
Dwinnell Art & Craft Supply
Floquil Products, Inc.
A. I. Friedman, Inc.
M. Grumbacher, Inc.
J. L. Hammett Co.
Hirzel's Hobby & Crafts, Inc.
House of Wood & Crafts
Iddings Paint Co., Inc.
Jerat's
Kabat Art & Crafts, Inc.
A. Langnickel, Inc.
J. S. Latta & Son
Lewis Artist Supply Co.

Magnus Craft Materials, Inc.
Mitchell-Steven Hobbyscraft
National Handicraft Co.
Nobema Products Corp.
Ohio Art Material Co.
Palmer Show Card Paint Co.
Parker Ceramics Supply Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sanford Ink Co.
Sax Bros., Inc.
Sbar's
School Products Co.
Screen Process Supplies Mfg.
Standard Toykraft
Stanley & Assoc.
Strauch Leathercraft Supply
Triangle Color Co.
University Hobby Crafts
Utrecht Linens
Weber Costello Co.
F. Weber Co.
Winsor & Newton, Inc.
COLORS, TEMPERA
Advance Crayon & Color Corp.
Alabastine Paint Products
American Art Clay Co.
American Crayon Co.
American Handicraft Co.
Art Crayon Co., Inc.
Art Kit Co.
Artone Color Corp.
Arts & Crafts Distributors, Inc.
Beckley-Cardy Co.
Bersted's Hobby Craft, Inc.
Bienfang Paper Co.
Binney & Smith, Inc.
Milton Bradley Co.
Bridgeport Pen Co.
Carter's Ink Co.
Chicago Bronze & Color Works
Cleveland Crafts Co.
Crafting Mfg. Co.
Craft Service
H. G. Daniels Co.
Dwinnell Art & Craft Supply
A. I. Friedman, Inc.
M. Grumbacher, Inc.
J. L. Hammett Co.
The Handcrafters
Helen's Rainbow Paints
Hirzel's Hobby & Crafts
House of Wood & Crafts
Iddings Paint Co., Inc.
Jerat's
Kabat Art & Crafts, Inc.
J. S. Latta & Son
Lewis Artist Supply Co.
Magnus Craft Materials, Inc.
Mitchell Steven Hobbyscraft
National Handicraft Co., Inc.
Nobema Products Corp.
O-P Craft Co., Inc.
Ohio Art Material Co.
Osborn Supply Co.
Palmer Show Card Paint Co.
Parker Ceramics Supply Co.
Peoria Arts & Crafts
Permanent Pigments, Inc.
Polymer Tempera, Inc.
Practical Drawing Co.
Quality Hobby Dist.
Regent Products Co.
Robert Rosenthal, Inc.
Rich Art Color Co., Inc.
S. S. Artist Materials
Sanford Ink Co.
Sax Bros., Inc.
Sbar's
School Products Co.
Strauch Leathercraft Supply
Triangle Color Co.
University Hobby Crafts
Utrecht Linens
Weber Costello Co.
F. Weber Co.
COLORS, WATER
Ace Model Distributors
Advance Crayon & Color Corp.
Alabastine Paint Products
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Art Crayon Co., Inc.
Arts & Crafts Distributors, Inc.
Beckley-Cardy Co.
Bersted's Hobby Craft, Inc.
Binney & Smith, Inc.
Milton Bradley Co.
Chicago Bronze & Color Works
Cleveland Crafts Co.
Crafting Mfg. Co.
Crayon Water Color and
Craft Institute
H. G. Daniels Co.
Dwinnell Art & Craft Supply
A. W. Faber-Castell Pencil Co.
A. I. Friedman, Inc.
M. Grumbacher, Inc.
J. L. Hammett Co.
John Henschel & Co., Inc.
Hirzel's Hobby & Crafts
House of Wood & Crafts

Iddings Paint Co., Inc.
Kabat Art & Crafts, Inc.
Kenner Products Co.
A. Langnickel, Inc.
J. S. Latta & Son
Lewis Artist Supply Co.
Mitchell Steven Hobbyscraft
National Handicraft Co., Inc.
Nobema Products Corp.
Ohio Art Material Co.
Osborn Supply Co.
Peoria Arts & Crafts
Permanent Pigments, Inc.
Practical Drawing Co.
Regent Products Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
Sbar's
School Products Co.
Robert Simmons, Inc.
Standard Toykraft
Triangle Color Co.
University Hobby Crafts
Utrecht Linens
Weber Costello Co.
F. Weber Co.
Welded Plastics Corp.
Winsor & Newton, Inc.
CONSTRUCTION PAPER
Ace Model Distributors
Advance Crayon & Color Corp.
American Crayon Co.
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Arts & Crafts Distributors, Inc.
Balda Art Service
Beckley-Cardy Co.
Bienfang Paper Co., Inc.
Milton Bradley Co.
Cleveland Crafts Co.
Crafting Mfg. Co.
Dwinnell Art & Craft Supply
A. I. Friedman, Inc.
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Jerat's
William G. Johnston Co.
Kabat Art & Crafts, Inc.
Kurtz Bros.
J. S. Latta & Son
Lewis Artist Supply Co.
Mitchell Steven Hobbyscraft
National Handicraft Co.
Nobema Products Corp.
Ohio Art Material Co.
Peoria Arts & Crafts
Quality Hobby Dist.
Regent Products Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
School Products Co.
Stewart Clay Co., Inc.
Strauch Leathercraft Supply
University Hobby Crafts
CORK
A-1 Craft Products Co.
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Associated Crafts
Dorothy Flick Industries, Inc.
J. L. Hammett Co.
The Handcrafters
Hirzel's Hobby & Crafts
Jerat's
Kabat Art & Crafts, Inc.
Kit Krafts
J. S. Latta & Son
Magnus Craft Materials
Mitchell-Steven Hobbyscraft Co.
National Handicraft Co.
The O-P Craft Co., Inc.
Ohio Art Material Co.
Peoria Arts & Crafts
Sax Bros., Inc.
Sbar's
Sto-Rex Craft Division
Tepping Studio Supply Co.
University Hobby Crafts
Weber Costello Co.
CRAFT SUPPLIES
A-1 Craft Products Co.
Ace Model Distributors
Advance Crayon & Color Corp.
American Art Clay
American Handicrafts Co.
Apache Leather Co.
Arts & Crafts Distributors, Inc.
Associated Crafts
Avalon Mfg. Corp.
Bergen Arts & Crafts
Bersted's Hobby Craft, Inc.
Borden Chemical Co.
Milton Bradley Co.
Bridgeport Pen Co.
Cleveland Crafts Co.
Continental Models, Inc.
Copper Shop
Crafting Mfg. Co.
Craft Service
Craft Service Supply
Craftsman Supply House
Dennison Mfg. Co.

William Dixon, Inc.
Dwinnell Art & Craft Supply
Floquil Products, Inc.
Griffin Craft Supplies
J. L. Hammett Co.
Handcrafters
Helen's Rainbow Paints
Hirzel's Hobby & Crafts
House of Wood & Crafts
Hy-Art Brush Co.
Immerman & Sons
Jerart's
Kabat Art & Crafts, Inc.
Sam Kramer
Kit Kraft
Lamp Products
J. C. Larson Co., Inc.
J. S. Latta & Son
LaVee Studio
Ernest Linick & Co.
Magnus Craft Materials
D. N. Mallory
Mitchell Steven Hobbycraft
Montgomery Studio
Mosaic Crafts
National Handicraft Co.
Nobema Products Corp.
O-P Craft Co., Inc.
Osborn Supply Co.
Palmer Show Card Paint Co.
Pearl Products, Inc.
Peoria Arts & Crafts
Practical Drawing Co.
Quality Hobby Dist.
St. Louis Crafts, Inc.
Sanford Ink Co.
Sax Bros., Inc.
Sbar's
School Products Co.
Seely's Ceramic Service
Standard Toykraft
Stewart Clay Co., Inc.
Sto-Rex Craft
Strauch Leathercraft Supply
Tepping Studio Supply Co.
Testor Chemical Co.
Tross Modelcraft & Hobbies
University Hobby Crafts
Utrecht Linens
Weber Costello Co.
X-Acto, Inc.
CRAFTS, TO DECORATE
O-P Craft Co., Inc.
CRAYONS
Ace Model Distributors
Advance Crayon & Color Corp.
American Art Clay Co.
American Crayon Co.
American Handicrafts Co.
Art Crayon Co., Inc.
Arts & Crafts Distributors, Inc.
Balda Art Service
Fred Baumgarten
Beckley-Cardy Co.
Binney & Smith, Inc.
Milton Bradley Co.
Buffalo Ceramic & Art Supply
Cleveland Crafts Co.
The Joseph Dixon Crucible Co.
Stanley Doggett, Inc.
Dwinnell Art & Craft Supply
A. W. Faber-Castell Pencil Co.
A. I. Friedman, Inc.
General Pencil Co.
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Jerart's
Kabat Arts & Crafts, Inc.
J. S. Latta & Son
Lewis Art Supply Co.
Mitchell Steven Hobbycraft
National Handicraft Co.
Nobema Products Corp.
Ohio Art Material Co.
Parker Ceramics Supply Co.
Peoria Arts & Crafts
Practical Drawing Co.
Quality Hobby Dist.
Regent Products Co.
Reliance Pen & Pencil Corp.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
Sbar's
School Products Co.
Standard Toykraft
Strauch Leathercraft Supply
University Hobby Crafts
Utrecht Linens
Walbrook Crayon Co.
F. Weber Co.
Weber Costello Co.
Welded Plastics Corp.
CRAYONS, OIL PAINT
Arts & Crafts Distributors, Inc.
House of Wood & Crafts
Lewis Art Supply Co.
National Handicraft Co.
Permanent Pigments, Inc.
Practical Drawing Co.
Regent Products Co.
Reliance Pen & Pencil Corp.
Rich Art Color Co., Inc.
S. S. Artist Materials
Sanford Ink Co.
Sax Bros., Inc.

Utrecht Linens
Weber Costello Co.
CREPE PAPER
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Beckley-Cardy Co.
Cleveland Crafts Co.
Dennison Mfg. Co.
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Jerart's
J. C. Larson Co., Inc.
J. S. Latta & Son
Mitchell Steven Hobbycraft
Nobema Products Corp.
Practical Drawing Co.
Quality Hobby Dist.
Sax Bros., Inc.
Sbar's
School Products Co.
Strauch Leathercraft Supply
University Hobby Crafts
CURRICULUM MATERIALS
Educators Progress Service
CUTTERS & TRIMMERS
Dremel Mfg. Co.
DRAFTING INSTRUMENTS
Arts & Crafts Distributors, Inc.
H. G. Daniels Co.
A. W. Faber-Castell Pencil Co.
M. P. Goodkin Co.
Graphic Chemical & Ink Co.
John Henschel & Co., Inc.
House of Arts & Crafts
Koh-I-Noor Pencil Co., Inc.
Lewis Art Supply Co.
Ohio Art Material Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
S. S. Artist Materials
Sax Bros., Inc.
Superior Instrument Co.
V. & E. Mfg. Co.
Virginia Van Veen
F. Weber Co.
DRAWING AIDS, DEVICES
School Products Co.
DRAWING BOARDS
H. Reeve Angel & Co.
Arts & Crafts Distributors, Inc.
H. G. Daniels Co.
House of Wood & Crafts
Lewis Artists Supply Co.
Mayline Co., Inc.
Ohio Art Material Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
S. S. Artists Materials
Sax Bros., Inc.
F. Weber Co.
DUPLICATORS, SPIRIT
Speedliner Co.
EASELS
American Crayon Co.
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Balda Art Service
Milton Bradley Co.
Chart-Pak, Inc.
Crafrint Mfg. Co.
H. G. Daniels Co.
M. Grumbacher, Inc.
Hirzel's Hobby & Crafts
House of Wood & Crafts
J. S. Latta & Son
Lewis Art Supply Co.
F. Townsend Morgan
Nobema Products Corp.
Ohio Art Material Co.
Peoria Arts & Crafts
Permanent Pigments, Inc.
Practical Drawing Co.
Quality Hobby Dist.
Regent Products Co.
Rich Art Color Co., Inc.
S. S. Artist Materials
Sax Bros., Inc.
Sbar's
School Products Co.
Standard Toykraft
Strauch Leathercraft Supply
University Hobby Crafts
Utrecht Linens
Walbrook Crayon Co.
F. Weber Co.
Weber Costello Co.
Welded Plastics Corp.
CRAYONS, OIL PAINT
Arts & Crafts Distributors, Inc.
House of Wood & Crafts
Lewis Art Supply Co.
National Handicraft Co.
Permanent Pigments, Inc.
Practical Drawing Co.
Regent Products Co.
Reliance Pen & Pencil Corp.
Rich Art Color Co., Inc.
S. S. Artist Materials
Sanford Ink Co.
Sax Bros., Inc.

William Dixon, Inc.
Flexcraft Industries
J. L. Hammett Co.
THE HANDCRAFTERS
Harper Ceramics
Mrs. Helm's Dresden Craft
Hirzel's Hobby & Crafts
House of Wood & Crafts
Illinois Bronze Powder Co.
Immerman & Sons
Jerart's
Jewelry Craftsmen Co.
Kit Kraft
Krylon, Inc.
Ernest Linick & Co.
Magnus Craft Materials, Inc.
D. N. Mallory
National Handicraft Co.
Naz-Dar Co.
Newton Pottery Supply
Nobema Products Corp.
Ohio Ceramic Supply
Palmer-Pann Corporation
Peoria Arts & Crafts
S. S. Artist Materials
Sbar's
Seely's Ceramic Service
Stewart Clay Co., Inc.
Sto-Rex Craft Division
Tepping Studio Supply Co.
The Testor Corporation
Torrance Glass & Color Works
University Hobby Crafts
Van Howe Ceramic Supply Co.
Western Ceramics Supply Co.
ENAMELING EQUIPMENT
A-1 Craft Products
Allcraft Tool & Supply Co.
American Art Clay Co.
American Handicrafts Co.
Apache Leather Co.
Arts & Crafts Distributors, Inc.
Associated Crafts
Bergen Arts & Crafts
Ceramic Art Supply Co.
Cleveland Crafts Co.
Copper Shop
Craft Service
Craftsman Supply House
William Dixon, Inc.
Dwinnell Art & Craft Supply
Gregory Kiln Co.
Griffin Craft Supplies
Handcrafters
Harper Ceramics
C. R. Hill Co.
J. L. Hammett Co.
House of Ceramics, Inc.
House of Wood & Crafts
K. H. Huppert Co.
Illini Ceramic Service, Inc.
Immerman & Sons
Jerart's
Jewelry Craftsmen Co.
Kit Kraft
Ernest Linick & Co.
Magnus Craft Materials
Mitchell Steven Hobbycraft
Modern Mosaics
National Handicraft Co.
Nobema Products Corp.
Ohio Ceramic Supply
Osborn Supply Co.
Peoria Arts & Crafts
Potter's Wheel, Inc.
R & B Art-Craft Co.
Regent Products Co.
Robert Rosenthal, Inc.
S. S. Artists Materials
Sax Bros., Inc.
Sbar's
School Products Co.
Seely's Ceramic Service
Stewart Clay Co., Inc.
Sto-Rex Craft
Strauch Leathercraft Supply
Tepping Studio Supply Co.
Thomas C. Thompson Co.
University Hobby Crafts
Van Howe Ceramic Supply Co.
Western Ceramics Supply Co.
ENGRAVING BLOCKS
Arts & Crafts Distributors, Inc.
William Dixon, Inc.
Graphic Chemical & Ink Co.
Nobema Products
Regent Products Co.
Tepping Studio Supply Co.
ENGRAVING TOOLS, SUPPLIES
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Burgess Vibrocrafters, Inc.
William Dixon, Inc.
Graphic Chemical & Ink Co.
J. C. Larson Co., Inc.
Ernest Linick & Co.
Regent Products Co.
Tepping Studio Supply Co.
ERASERS
Arts & Crafts Distributors, Inc.
Buffalo Ceramic & Art Supply
Crafrint Mfg. Co.
Joseph Dixon Crucible Co.
Duracolor Chemical Co.
Eagle Pencil Co.
A. W. Faber-Castell Pencil Co.

M. Grumbacher, Inc.
John Henschel & Co., Inc.
Hirzel's Hobby & Crafts
House of Wood & Crafts
A. Langnickel, Inc.
J. S. Latta & Son
Lewis Artist Supply Co.
Ohio Art Material Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
The Rosenthal Co.
S. S. Artist Materials
Sax Bros., Inc.
University Hobby Crafts
F. Weber Co.
ETCHING MATERIALS
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Cleveland Crafts Co.
Craftools, Inc.
Craft Service Supply
William Dixon, Inc.
Dwinnell Art & Craft Supply
Graphic Chemical & Ink Co.
J. L. Hammett Co.
House of Woods & Crafts
Immerman & Sons
Jerart's
J. C. Larson Co., Inc.
Magnus Craft Materials
Metal Goods Corp.
Mitchell Steven Hobbycraft
Nobema Products Corp.
Osborn Supply Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
St. Louis Crafts, Inc.
Sax Bros., Inc.
Sto-Rex Craft
University Hobby Crafts
F. Weber Co.
FEATHERS
Sto-Rex Craft
FELT TIP MARKERS
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Beckley-Cardy Co.
Carter's Ink Co.
Cleveland Crafts Co.
Cushman & Denison Mfg. Co.
Di Carlo Pen Co.
Dwinnell Art & Craft Supply
Feather-Mark Products Co.
Flash Mfg. Co.
Floquil Products, Inc.
A. I. Friedman
J. L. Hammett Co.
House of Wood & Crafts
Jerart's
J. S. Latta & Son
Lewis Artist Supply Co.
Marsh Co.
Mitchell Steven Hobbycraft Co.
Nobema Products Corp.
Ohio Art Material Co.
Parker Ceramic Supply Co.
Peoria Arts & Crafts
Permanent Pigments, Inc.
Practical Drawing Co.
Regent Products Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
W. J. Ruscoe Co.
Sanford Ink Co.
Sax Bros., Inc.
Sbar's
Speedy Products, Inc.
Time-Saving Specialties
Tronsmar, Inc.
FELT CRAFT MATERIALS
A-1 Craft Products Co.
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Commonwealth Felt Co.
Felt For Fun
Dorothy Flicek Industries
Handcrafters
Kabat Art & Crafts, Inc.
Magnus Craft Materials
Practical Drawing Co.
Sax Bros., Inc.
Sto-Rex Craft
University Hobby Crafts
FILMS
American Handicrafts Co.
Art Materials, Inc.
Bailey Films, Inc.
Chas. A. Bennett Co.
Bienfang Paper Co.
M. Grumbacher, Inc.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Tandy Leather Co.
FIXATIVES
Acrolite Products, Inc.
Alabastine Paint Products
Arts & Crafts Distributors, Inc.
Art Materials, Inc.
Buffalo Ceramic & Art Supply
Chicago Bronze & Color Works
The Crafrint Mfg. Co.
H. G. Daniels Co.

Delkote, Inc.
Eagle Pencil Co.
Floquil Products, Inc.
M. Grumbacher, Inc.
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Koh-I-Noor Pencil Co., Inc.
Krylon, Inc.
J. S. Latta & Son
Lewis Artist Supply Co.
Nobema Products Corp.
Ohio Art Material Co.
Peoria Arts & Crafts
Permanent Pigments, Inc.
Practical Drawing Co.
Regent Products Co.
Rich Art Color Company, Inc.
Sax Bros., Inc.
Robert Simmons, Inc.
Sprayway, Inc.
University Hobby Craft
Weber Costello Co.
F. Weber Co.
FOIL
A-1 Craft Products
American Handicrafts Co.
Arts & Crafts Distributors
Art Materials, Inc.
Bienfang Paper Co.
Crafrint Mfg. Co.
Craft Service Supply
J. L. Hammett Co.
The Handcrafters
Hastings & Co., Inc.
House of Wood & Crafts
J. S. Latta & Son
Magnus Craft Materials, Inc.
Mitchell Steven Hobbycraft Co.
National Handicraft Co.
Ohio Art Material Co.
Peoria Arts & Crafts
Regent Products Co.
Research Products Corp.
S. S. Artist Materials, Inc.
Sax Bros., Inc.
University Hobby Crafts
FRISKET, LIQUID
Adhesive Products Corp.
House of Wood & Crafts
Lewis Artist Supply Co.
Nobema Products Co.
Ohio Art Material Co.
Regent Products Co.
W. J. Ruscoe Co.
S. S. Artist Materials, Inc.
FURNITURE, ART & CRAFT
Arts & Crafts Distributors, Inc.
Chas. A. Bennett Co., Inc.
Milton Bradley Co.
Crafrint Mfg. Co.
Craftools, Inc.
Dependable Mfg. Co.
Desks of America, Inc.
Garrett Tubular Prods.
Illini Ceramic Service, Inc.
William G. Johnston Co.
Keweenaw Mfg. Co.
J. S. Latta & Son
Mayline Co., Inc.
Mosaic Crafts
Mutschler Bros., Inc.
Robert Rosenthal, Inc.
Sax Bros., Inc.
E. H. Sheldon Equipment Co.
Stewart Clay Co.
Sto-Rex Craft
Technical Furniture, Inc.
F. Weber Co.
GEMS, LAPIDARY
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Craftools, Inc.
House of Wood & Crafts
Sam Kramer
Lapidary Equipment Co., Inc.
Magnus Craft Materials, Inc.
Sax Bros., Inc.
Stanley & Assoc.
Sto-Rex Craft
GLASS ETCHING
Craft Service Supply
GLUES & PASTE
Ace Model Distributors
American Crayon Co.
American Handicrafts Co.
Apache Leather Co.
Arts & Crafts Distributors, Inc.
Binney & Smith, Inc.
Borden Chemical Co.
Milton Bradley Co.
Buffalo Ceramic & Art Supply
Carter's Ink Co.
Cleveland Crafts Co.
Columbia Cement Co., Inc.
Crafrint Mfg. Co.
Dwinnell Art & Craft Supply
Flexcraft Industries
A. I. Friedman, Inc.
J. L. Hammett Co.
Handcrafters
Higgins Ink Co., Inc.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Ideal Paste & Chemical Co.
Jerart's
J. S. Latta & Son

F. Weber Company
Winsor & Newton, Inc.
PAPERS, ART
American Crayon Co.
American Handicrafts Co.
H. Reeve Angel & Co.
Arts & Crafts Distributors, Inc.
Art Materials, Inc.
Austen Display, Inc.
Bemis-Jason Corp.
Bienfang Paper Co., Inc.
Milton Bradley Co.
Craffint Mfg. Co.
H. G. Daniels Co.
A. I. Friedman, Inc.
Graphic Chemical & Ink Co.
M. Grumbacher, Inc.
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Jerat's
William G. Johnston Co.
Kabat Art & Crafts, Inc.
Kurtz Bros.
J. S. Latta & Son
Lewis Artist Supply Co.
Mitchell Steven Hobbycraft
Nobema Products Corp.
Ohio Art Material Co.
Osborn Supply Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
Rembrandt Graphic Arts Co.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
J. S. Staedtler, Inc.
Strathmore Paper Co.
Technical Papers Corp.
University Hobby Crafts
Utrecht Linens
Weber Costello Co.
F. Weber Co.
Winsor & Newton, Inc.
PASTELS
M. Grumbacher Co.
F. Weber Co.
PENCILS, ART
Ace Model Distributors
American Crayon Co.
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Buffalo Ceramic & Art Supply
Craffint Mfg. Co.
Cushman & Denison Mfg. Co.
H. G. Daniels Co.
Joseph Dixon Crucible Co.
Eagle Pencil Co.
A. W. Faber-Castell Pencil Co.
A. I. Friedman, Inc.
General Pencil Co.
M. Grumbacher, Inc.
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Koh-I-Noor Pencil Co., Inc.
J. S. Latta & Son
Lewis Artist Supply Co.
New Jersey Crayon Co., Inc.
Nobema Products Corp.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
Reliance Pen & Pencil Corp.
Rich Art Color Co., Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
School Products Co.
J. S. Staedtler, Inc.
Strauch Leathercraft Supply

Swan Pencil Co.
University Hobby Crafts
Utrecht Linens
F. Weber Co.
PENCIL SHARPENERS
Fred Baumgarten
Joseph Dixon Crucible Co.
PENS, DRAWING
Ace Model Distributors
American Handicrafts Co.
Arts & Crafts Distributors, Inc.
Bridgeport Pen Co.
Craffint Mfg. Co.
Cushman & Denison Mfg. Co.
H. G. Daniels Co.
Di Carol Pen Co.
A. I. Friedman, Inc.
Floquil Products, Inc.
J. L. Hammett Co.
John Henschel & Co., Inc.
Hirzel's Hobby & Crafts
House of Wood & Crafts
C. Howard Hunt Pen Co.
Kabat Art & Crafts, Inc.
Koh-I-Noor Pencil Co., Inc.
Lewis Artist Supply Co.
Marsh Co.
Ohio Art Material Co.
Peoria Arts & Crafts
Practical Drawing Co.
Regent Products Co.
Rich Art Color Co. Inc.
Robert Rosenthal, Inc.
S. S. Artist Materials
Sax Bros., Inc.
Sbar's
School Products Co.
Samuel Taubman & Co., Inc.
University Hobby Crafts
F. Weber Co.
Wendell Mfg. Co.
PLASTIC MATERIALS
Arts & Crafts Distributors, Inc.
Associated Crafts
Cleveland Crafts Co.
Craftsman Supply House
Douglas & Sturgess
Gem-O-Lite Plastics Co.
Gordon Art Center
J. L. Hammett Co.
Hirzel's Hobby & Crafts
House of Wood & Crafts
Kit Kraft
Magnus Craft Materials
Plastic Products Co. of Utah
Polymer Tempera, Inc.
Sax Bros., Inc.
Sculpture House
Sto-Rex Craft Division
REPRODUCTION
A. I. Friedman, Inc.
Gordon Art Center
National Handicraft Co.
Nobema Products Corp.
S. S. Artist Materials
University Prints
RULERS
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